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The American Scholar

PHI BETA KAPPA, the college honor society founded in 1776 at the College of William and Mary in Virginia, and the precursor of all the Greek-letter societies in America, publishes THE AMERICAN SCHOLAR not only for members of ΦBK but for all who have general intellectual interests.

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"Thought is but a flash of lightning in the midst of a long night. But it is that lightning that is everything." —Henri Poincaré

". . . it appears that matter and radiant energy are convertible one into the other; and it is not inconceivable — or rather it is not physically impossible whether we can conceive it or not — that the substance of the physical world is being transported gradually from place to place, taking wings in the form of radiation, and being precipitated in remote regions as new-born atoms."

—"Naturalism Examined," *Types of Philosophy*, William Ernest Hocking

O world invisible, we view thee,
O world intangible, we touch thee,
O world unknowable, we know thee,
Inapprehensible, we clutch thee!

—"The Kingdom of God" — Francis Thompson

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Assistant neurologist, Massachusetts General Hospital; instructor in neurology, Harvard Medical School; President of the Boston Medical History Club; Secretary of the Section of Nervous and Mental Diseases, American Medical Association; author, *A Brief History of Medicine in Massachusetts*.

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Mathematician; has made a special study of such various problems as integral equations, figures of equilibrium of a rotating fluid mass, relativistic celestial mechanica; has described a "state of ecstasy" as of fundamental importance to his intellectual life.

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From 1897 to 1918 editorial writer and president of the New York *Evening Post*, a paper which under Mr. Villard was independent of the counting room and any political party; from 1918 to 1933 editor of *The Nation* and now its publisher and contributing editor; author, *Some Newspapers and Newspapermen* and other books.

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Formerly chairman, department of psychology, Dartmouth College; editor, *Journal of Abnormal and Social Psychology;* since 1925 President, Skidmore College, and in this capacity particularly interested in the problem of combining academic and technical subjects at the undergraduate level.

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Assistant Chief of the Alaska Division of the United States Bureau of Education since 1890; associate author, since 1891, of the annual report on Education in Alaska; has made many tours of inspection of United States public schools in Alaska.

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Member, during 1932–33 of the University Committee, a standing committee on faculty policy asked to review the University budget.

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Professor of Art, Purdue University, 1889–1891; editor, *The Art Student*, 1892–1909; lecturer on pageantry, Savage School for Physical Culture, 1915; lecturer on art for the Board of Education of New York, 1921–1926; juror, Jamestown Exposition, 1907; author, *Drawing for Printers*.

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Member of the President's Industrial Conference, 1919–1920; chairman of the Special Commission on Stabilization of Employment for the Commonwealth of Massachusetts; after twenty years in law and business and public service, elected President of Amherst College in 1932.

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Formerly professor of economics, Columbia University; contributing editor, *The New Republic*; author, *The Economic Basis of Public Interest*, *Industry's Coming of Age*, and *The Industrial Discipline*; co-author of various other works on economic subjects.

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OLIVER WENDELL HOLMES

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Oliver Wendell Holmes, Physician

HENRY R. VIETS
Assistant Neurologist, Massachusetts General Hospital

IT is, perhaps, not without significance that the words "Teacher of Anatomy" precede those of "Essayist" and "Poet" on the mural tablet placed in Dr. Holmes' memory in King's Chapel in Boston. For thirty-five years he served as Parkman Professor in the Harvard Medical School, the one fixed routine in a life filled with many other interests. Beginning in 1847 he taught a generation of students; often an unruly, tired class of young men, sitting on hard benches, listened to him at one o'clock five days a week. With "weariness, disgust and sometimes exasperation, after four or five hours of lectures, bad air, and rapid note-taking, which had brought their crop of headaches and bad temper," the students would resign themselves to another hour. No one but Dr. Holmes could have endured under the circumstances but he, with wit and jest, his imagination at full play in charming and quaint comparisons, his ingenious mechanical devices for demonstrating the principles of the function of bones and muscles, carried all before him. To be sure he addressed himself to the lower half of the class for it was part of his humanity to do so. "I do not give the best lectures that I can give," he said; "I should shoot over their heads. I try to teach them a little and to teach it well." That he did teach anatomy "well" is beyond question; he made no pretence to develop scholars or inspire "research," as we know it today, for his sympathy was always with the struggling lad preparing to practise medicine.

Holmes, nevertheless, was a scholar himself rather than a mere lecturer on the subject. His love of books, particularly the older anatomies of the founders of the subject, Vesalius and his followers, was a not unimportant part of his life, as witnessed by his superb collection of anatomical texts now preserved in the Boston Medical Library. In his lectures he never failed to pay tribute to his predecessors, and their writings were very dear to him. As he aptly expressed

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it, "A twig from one of my nerves ran to every one of them. They marked the progress of my studies, and stood me as stepping stones in my professional life."

In spite of his scholarship, however, Holmes was never a great teacher of anatomy. Dr. Dwight, who followed him in the chair, wrote at the time of Holmes' death that "successful teaching of concrete facts requires a smack of the drill-master, which was foreign to his [Holmes'] gentle nature. The very methods which did so much to make his lectures popular and charming at times irritated the more earnest students, hungry for knowledge." Of course Dwight was one of those "more earnest students" and his point of view was certainly not that of the great majority of boys who looked on anatomy and dissection as simply part of the first year's work in medicine, a preparation for the clinic. That Holmes was inspiring in the broader sense cannot be doubted. When he entered the lecture room, as one of his pupils described the scene, he was greeted with "a mighty shout and stamp of applause. Then silence, and there begins a charming hour of description, analysis, simile, anecdote, harmless pun, which clothes the dry bones with poetic imagery, enlivens a hard and fatiguing day with humor, and brightens to the tired listener the details of a difficult though interesting study."

It was not Holmes' career as a teacher of anatomy, however, that causes us to remember him as a physician today. More important are his essays, particularly his paper on "The Contagiousness of Puerperal Fever," first issued in 1843, a work that has justly put him in the front rank of American physicians. It is one of the significant contributions to medical history and to understand its worth one must see how the man and the opportunity met.

Holmes, brought up in a religious atmosphere, turned to medicine after an experimental year in the Harvard Law School. He had been attacked, in his previous years at Harvard College, by "authors' lead-poisoning," as he quaintly expressed it, and found it difficult to concentrate on the books of Blackstone and Chitty during his first year of legal study. Since medicine seemed at the time less arduous and offered more time for literary work the change was made and Holmes graduated from the Harvard Medical School in 1836. Part of his course, as was the custom of the time, was spent in Europe. In Paris he found an enthusiastic group of Boston and Philadel-

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phia young men studying under Pierre-Charles-Alexander Louis, a teacher who so influenced his American students that they, in turn, changed the course of medicine in America. Louis, a man of practical common sense, instilled into these young men a new point of view in medicine. By statistical proof he was able to show that much of the treatment of disease then in vogue was not only useless but actually harmful; many patients did better if they were not treated at all. Before Louis' time physicians usually felt impelled to treat disease by the most active measures; patients were deprived of almost all proper food, as many as ten or fifteen leeches were placed on the body at one time, and copious, repeated blood-letting was the rule. Louis, "a tall, spare, dignified personage of sweet and grave aspect, but with a pleasant smile and kindly voice for the students with whom he came in personal relation," taught Holmes two great lessons: first, to form a distinct and clear idea of the matter under consideration, and, secondly, always to substitute exact estimates for vague approximations. These principles guided him throughout his medical career and upon them modern clinical medicine is founded.

On his return to Boston Holmes at once began to apply these common-sense rules, first attacking homeopathy in no uncertain terms. He showed that the pseudo-science was only "a mingled mass of perverse ingenuity, of tinsel erudition, of imbecile credulity, and of artful misrepresentation, too often mingled in practice, if we may trust the authority of its founder, with heartless and shameless imposition." Written in 1842 by a young man fresh from his medical study and a European education this was an astounding paper. It put homeopathy in a class with other "kindred delusions," as he called them. The details of this essay do not interest us today except to illustrate the profound influence on Holmes of Louis' teaching, for the methods he used in his paper are entirely in accord with the principles of his master. The paper illustrates, also, the author's use of "medical logic," perhaps a survival from his single year in the Harvard Law School. It served, moreover, to bring Holmes to the attention of the medical public. Homeopathy did not die out rapidly, in spite of the doctor's essay, for it proved lucrative, just as surely as astrology, palmistry, and other methods have appealed to the weakness and credulity of mankind. As the result of this essay of 1842, however, this medical cult suffered a severe blow. Gradually the

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worst of homeopathy disappeared and the best of it was absorbed by medicine in general.

A greater opportunity came to Holmes the next year when he turned from the subject of homeopathy to puerperal, or childbed, fever. Here was a topic of immense importance, a worthy foe for the chivalrous young knight of medicine. The disease with its high rate of mortality was such a terrible scourge that lying-in hospitals had often to close their doors until an epidemic of deaths was over and practitioners of obstetrics commonly reported that there were times when they lost four or five patients, one after the other, without being able to account for the prevalence of the disease. Holmes felt certain the disease was not only contagious but that it was communicated by the doctor, either directly or indirectly. Such a striking statement, aimed at the medical profession, needed positive proof and Holmes took advantage of all he had learned from his teachers. He collected, enforced, and added to the evidence of the contagious nature of the disease. Every paper or book of importance on the subject, either published in America or Europe, was scanned and its essence abstracted. The experience of his brother practitioners in and about Boston was sought and used to augment his thesis. In clear, concise form the facts were marshalled by Holmes and the only logical conclusion drawn: "*The disease known as Puerperal Fever is so far contagious as to be frequently carried from patient to patient by physicians and nurses.*" The italics are Holmes' and well might he emphasize his contention, for both the two most important textbooks of the day in obstetrics opposed the theory of contagion as the means of transmitting puerperal fever.

But in spite of the striking nature of its theme the paper failed to attract any considerable notice for nearly ten years. In 1843 Holmes was an obscure medical practitioner in Boston, little known outside of his select circle. A few years before, he had taught anatomy and physiology at the Dartmouth Medical School for two sessions, but it was not until four years later that he was to begin his long association with the anatomical department at Harvard. The essay, moreover, was read before a local medical society and published, unfortunately, in the *New England Quarterly Journal of Medicine and Surgery*, a journal which only lasted out the year and never had a wide circulation.

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In 1852, however, the professor of obstetrics in the University of Pennsylvania, Dr. Hodge, took ground against Holmes' doctrine, only to be followed, two years later, by a similar stand on the part of the professor at the Jefferson Medical College, Philadelphia—Dr. Meigs. Both men were widely known and highly esteemed practitioners, recognized authorities in obstetrics. Dr. Hodge was courteous, although wrong, but Dr. Meigs both discourteous and even sarcastic. Holmes, sure of his ground and now firmly seated as the Parkman Professor of Anatomy with an ever-widening circle of friends, replied, in 1855, by reprinting his original paper with a new and more striking title, "Puerperal Fever as a Private Pestilence." In answer to the arguments of Hodge and Meigs he wrote, "I take no offense, and attempt no retort. No man makes a quarrel with me over the counterpane that covers a mother, with her new-born infant at her breast. There is no epithet in the vocabulary of slight and sarcasm that can reach my personal sensibilities in such a controversy. Only just so far as a disrespectful phrase may turn the student aside from the examination of the evidence, by discrediting or dishonoring the witness, does it call for any word of notice."

Nothing more was needed; the facts had all been gathered in 1843; Holmes' republished paper of 1855, now widely read, was fully accepted, and it only wanted the complete statistical proof, furnished a few years later by Semmelweiss of Vienna, in order for the world to recognize the truth of Holmes' original thesis. The doctrine of contagion once accepted, all that was necessary for its application was the use of chloride and a nail-brush on the hands before a doctor could be admitted to lying-in wards or attend a patient in private practice. These measures were suggested by Holmes and their value proved by Semmelweiss. So commonplace to us today, simple cleanliness was unappreciated before the days of bacteriology, when Semmelweiss practised in the great *Allgemeines Krankenhaus* in Vienna and Holmes so skilfully gathered together the evidence for contagion in Boston. Semmelweiss, like Holmes, met with violent opposition, was driven out of Vienna, and did not publish his work until 1861. Not as strong as Holmes, he was not equal to the strain of violent controversy; insanity and death followed.

Holmes was confident that his paper had served a useful purpose and this is the estimate of posterity. "I do not know," he wrote in

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1855, "that I shall ever again have so good an opportunity of being useful as was granted me by the raising of the question which produced this essay." Towards the close of his life, when asked from which he derived the greater satisfaction, the essay on puerperal fever, which had probably saved many more lives than any individual gynecologist, or the "Chambered Nautilus," which had given pleasure to so many thousands, he replied:

> I think oftenest of the "Chambered Nautilus," which is a favorite poem of mine, though I wrote it myself. The essay only comes up at long intervals. The poem repeats itself in my memory, and is very often spoken of by my correspondents in terms of more than ordinary praise. I had a savage pleasure, I confess, in handling those two professors—learned men both of them, skillful experts, but babies, as it seemed to me, in the capacity of reasoning and arguing. But in writing the poem I was filled with a better feeling—the highest state of mental exaltation and the most crystalline clairvoyance, as it seemed to me, that had ever been granted to me—I mean that lucid vision of one's thought and all forms of expression which will be at once precise and musical, which is the poet's special gift, however large or small in amount or value. There is more selfish pleasure to be had out of the poem—perhaps a nobler satisfaction from the life-saving labor.

The other medical activities of Holmes are of less importance, although his paper on "Intermittent Fever in New England," written while still a medical student, is a useful review of the work of the early writers on the subject, showing the location of regions infected with malaria before 1836. In Holmes' characteristic manner every previous writing on the subject was carefully gone into. Later in life we find in him a wide-spread interest in American medical history and no writer up to his time excelled him in depicting the life of the Colonial physician. He had an insatiable curiosity to dig out from the musty records the facts, and his Lowell Lecture of 1869 on the "Medical Profession in Massachusetts" is a scholarly work of prime historical importance. So, too, his farewell address to the Harvard Medical School in 1882 in which he characterized some of his early teachers and makes a permanent record, in a succinct biographical style, of the pictures of medical worthies, so easily forgotten. The Boston Medical Library, of which he was the first president, owes not a little of its prestige to Holmes, to whose treasures Holmes added his own books. A long series of lectures to various classes in the Med-

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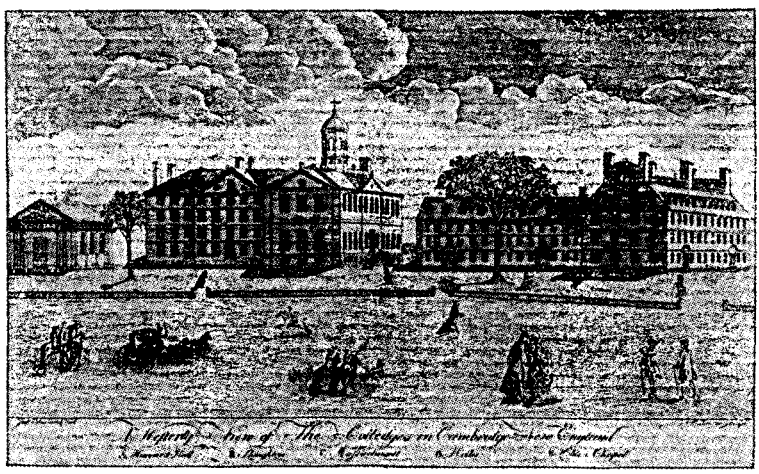
ical School, kindly notices written at the death of one of his colleagues, and a few other scattered essays complete his medical writings, the most important of which were published in a collected volume in 1883 with a new and enlightening preface by Holmes.

But it was not alone his essay or his teaching of anatomy that made Holmes known and revered throughout the medical world. Even an obscure physician in England wrote, "Never have I so known and loved a man whom I had never met." That Holmes could so penetrate into the lives of others was due, not, of course, to his scientific achievement, but to his rare quality as an author and poet which had a world-wide appeal. His sterling character and outspoken honesty endeared him to all. Holmes, the poet, and Holmes, the physician, were never far apart; one cannot be separated from the other, for the highest literary spirit was ever-present in his medical contributions, and medicine gave a distinctive touch to his more general writings. As one looks back on him, one sees a clear figure, distinct and outstanding in American medicine. He coordinated medical thought in an age of loose thinking and slipshod practice, making the world a better and safer place to live, and at the same time he raised the standard of the physician to a height not previously reached in America.



THE EARLY HARVARD YARD

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Ecstasy

Essay on a Superconscious View of the External Universe

MAURICE SCIAKY

The following letter, addressed to Professor Emeritus Cassius Jackson Keyser, was written by the author with no thought that it ever would be published. We are using it with his gracious permission only because we feel it may be the key that will help you to unlock the treasures in his article.—The Editor.

Dear Sir:

The essay I am herewith enclosing was written in January 1923 and, therefore, may be considered antiquated, in a certain sense. Nevertheless, I think that the truths therein expressed are of a nature that renders them quite independent of the date they were formulated.

That work was first written in French, but I translated it in June 1931, making certain necessary abbreviations imposed by the fact that I then intended to have it published. I sent it to Professor Einstein and was very glad to receive the following answer from him, sent from Caputh bei Potsdam, August 1, 1931:

"Ich habe Ihren Aufsatz mit grossem Interesse gelesen. Die Publikation dieses Aufsatzes in einer philosophisch orientirten Zeitschrift wurde zweifellos vielen Lesern eine Stunde genussreicher und vertiefter Betrachtung ueber die Welt unseres Erlebens verschaffen."

I subsequently tried to have my work published in one of the rare philosophical periodicals we have in this country: I received delightfully polite answers, but my essay could not be published.

Certain biographical details now become necessary. Kindly be good enough to pardon the following ridiculous data nobody has asked for. My only excuse lies in the fact that I expect to die shortly and must, therefore, be as explicit as I possibly can, in order not to waste time.

I am a mathematician, born July 14, 1903. I have never published the results of my researches. As the years rolled by they successively comprised many different problems: Integral equations, Figures of equilibrium of a rotating fluid mass, Problem of three bodies, Relativistic celestial mechanica and, since February 23, 1925, Diophantine Analysis. I have continued to work on that absorbing theory ever since.

Since August 4, 1922, my work has constantly been perturbed by two distinct pathological conditions occurring almost simultaneously: Pulmonary Tuberculosis, and Multiple Sclerosis. The first disease was rapidly checked, but my neurological condition has continued to evolve. It has successively rendered me an invalid, put me definitely to bed, made me mute since June 17, 1932 and, lastly, prevented me from drinking, because of troubles of deglutition. The latter symptoms result from what is medically called "Bulbar paralysis."

I beg you to excuse the above details. Before I die, I would like to have my essay published. The state of ecstasy I have attempted to describe in it has been of fundamental importance to my intellectual life. I gradually attained it while still very young. When already fifteen, I would remain under its spell for long hours every single day. That is why I have such entrancing memories of that period of my life. I believe that every one who fondly devotes his life to the study of nature is led almost inevitably to that acumen of ecstatic con-

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templation, but is too bashful to mention it explicitly. It is that very bashfulness that for a long time has prevented me from showing my essay to almost anyone. But I have realized, in the course of years, that, because of the truly amazing rapidity of the advance effected every day by present scientific research, one seems to forget the contingent nature of our perception of the universe and only too readily attaches to humanity an importance entirely out of proportion with what a deeper meditation on the value of human knowledge manifestly reveals.

Please let me emphasize the fact that *I do not expect any monetary remuneration* for the publication of my essay: I am fully aware of the fact that it presents no direct philosophical or scientific interest, being merely the expression of the tormented cogitations of a man confronted with nature.

I hope, dear Sir, that you will find sufficient interest in my essay to try to have it published: that would give me what would probably be the last joy of my abortive life.

I thank you very sincerely, and beg to remain most respectfully yours,

MAURICE SCIAKY.

"La pensée n'est qu'un éclair au milieu d'une longue nuit. Mais c'est cet éclair qui est tout."[1]

HENRI POINCARÉ.

WE are all conscious of an external universe existing independently of our ego, and fully realize that our perception of that reality is essentially relative to the means we possess of coming in contact with it—that is, relative to our senses. Yet it is only during moments of ecstatic exaltation that we become able to feel the poignant character of the impossibility of attaining any entity having an invariantive[2] significance. It is only during such moments that our yearning for some transcendental comprehension of reality is exasperated. Whoever has been enthralled by that intellectual turmoil is conscious of its truly sublime nature.

I shall try, in the following pages, to present various considerations that may be helpful in putting us in an appropriate state of mind whence, after an indispensable period of contemplation, we may be led to those ethereal regions.

When, after a long period of groping, we become able to coordinate the innumerable impressions external stimuli determine in us; when that extensive series of rudimentary experiments, so fundamental for our subsequent psychological evolution, has transformed for us the external chaos into a coherent and harmonious whole; when at last we become fully conscious of the existence of an external

[1] *La Valeur de la Science*, page 276.

[2] The word invariant is often used in a generalized sense in the present essay to indicate any entity that has a meaning independent of the diverse manners in which it may be perceived and conceived by correspondingly diverse species of conscious beings.

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universe, we realize that our subjective representation of any concrete reality is fundamentally dependent on the contingencies of our physico-psychological evolution. Being given our order of magnitude, our senses (necessarily having but a limited bearing), the course of our long and complex organic evolution, our individual development, and many other important factors, we have gradually acquired a representation of the external universe corresponding in but a very rough and distant manner to objective reality.

That partial and relative view of the exterior which the above conditions have imposed upon us, with an evident degree of arbitrariness, soon becomes an almost absolute necessity to us, however, and it is only to that resultant that we usually refer when we allude to reality. We ordinarily seem to forget or disregard the fact that our perception of the universe might have been essentially other than the one we happen to have, had surrounding conditions been extremely different and had we consequently evolved in a totally different yet possible manner.

As the education of our senses progresses, external reality acquires an illusory character of trivial evidence and necessity. Thus, it ordinarily seems quite evident to me that looking at my immediate surroundings I see books, my desk, my lamp, the clothes I am wearing, and many other different objects, each one of which I expect to perceive as having a size, shape, color, etc. inherent to it. That set of perceptions constitutes my everyday, trivial, matter-of-course world.

We can hardly realize the inconceivable distortion effected in every domain of our psychic life by our gradual accommodation to our arbitrary means of perceiving reality. We necessarily have to spend our life under dense clouds, constantly trying to disperse them a little and for but a moment. If we are not meditating on the universe taken as a whole we do not distinguish ourselves fundamentally from the other animals of a higher nature; our life is then to be compared to theirs, notwithstanding the wonderful implements science and industry have given us, the beauty of art, the exquisite delicacy of human sentiments; and I fear that when we are not trying to disentangle ourselves from the set of perceptions our senses give us of the exterior, we are almost as little conscious as other animals.

If we consider, however, the immense progress modern science is constantly effecting, we feel almost proud of humanity and are

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tempted to believe that we have been too severe in assimilating Man to lower animals. In order to explain to ourselves that apparent incongruity, it may serve us to remember that when we simultaneously contemplate in our mind's eye a lofty mountain and a distant galaxy, it is possible for us to assert that although the summit be high it nevertheless remains but an insignificant speck when compared to the inconceivable immensities. We must be courageous enough to conciliate our seemingly contradictory standpoints. Humanity will probably continue to exist for many hundreds of thousands of years to come. And let us not forget for a moment how frail we still are, or fail to contrast the feeble acuity of our mind today with what that ever-feeble mind may become in succeeding millenniums. Let us at least have the dignity of being conscious of our distressing incapability.

Everything in our daily routine prevents us from attaining the lofty regions of contemplative life where all our conceptions fuse into a weird sense of irremediable inaccessibility: we must, indeed, attend to our daily occupations, this being intimately related to our very means of existence; we must now and then communicate details of everyday life to other human beings and perform innumerable other acts the totality of which constitutes our trivial life. Even while pursuing theoretical or experimental researches we necessarily have to remain in our daily world, for it is the only one in which we may discover truths corresponding in some way to objective reality.

We are enchained, and our chains are short and heavy.

Moreover, we clearly realize that if we want to exteriorize ourselves during a moment of ecstatic soaring we cannot expend effort too many times in attempts to free ourselves, as much as is feasible, from the intuitive representation of the universe we happen to have, or in the attempt to be always conscious of its contingent nature. We also realize that our particular view of the universe resembles in but a very crude and distant manner the universe which a specialized study of reality reveals. In order to cite but a single example of that fundamental dissimilarity, let us mention the impression of continuity given us by material bodies. Yet everything in present-day science is pointing to an extremely complex matter having a structure of a discontinuity in many ways comparable to that of the macroscopic universe, from which it presents, however, differences of a deep and complex nature.

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That notion of continuity, as every one knows, is most fundamental in our conception of the universe. Our very notion of space probably bears a close relationship to that sense of continuity given us by material bodies. We must also ascribe to that concept the development of the important branches of mathematics in which that notion is of fundamental importance. Continuity, however, is not a notion having an indispensable existence. We have for a long time neglected to differentiate plainly enough fundamental entities, such as whole numbers, from concepts merely resulting from a long empirical contact with the exterior aspects of the universe and which, therefore, could not render rigorous the consequences derived logically from that empirical contact. Thus, for instance, we have long based integral calculus on the notion of area, and it is only in the second half of the nineteenth century that rigor has definitely been established in mathematical analysis. It would be making a serious mistake to believe that if intuition cannot logically give us perfect rigor it has, however, always led us to consistent statements. Numerous are the examples which show, on the contrary, that we have often arrived at insufficient or erroneous conclusions when the premises were incomplete. Let us cite, for example, the well-known instances of Weierstrass' continuous curve admitting an infinitude of tangents at every one of its points, Peano's curve completely filling the area of a square, and Euclid's famous postulate.

In recent years our notions of time and space have been carefully analyzed. It has been found that they are intimately interrelated, time considered independently of space and space independently of time losing all physical significance. Those concepts are moreover related to physical notions to which our constant contact with the exterior has conferred a treacherous character of logical necessity not possessed by them. Thus, it has been made clear that as they were previously conceived, the notions of time and space carried the implication that solid bodies were infinitely rigid and that our notion of simultaneity would correspond to reality only if the velocity of propagation of some entity having a physical meaning, such as light, were infinite. These assumptions are not true, of course. That is why our concepts of time and space, constituting fundamental bases in our integral view of the universe, had to undergo deep variations rendering them compatible with *a priori* logical requirements.

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It is evident that although they still reflect nature's beautiful harmony and have a direct correspondence with objective reality, our perceptions only constitute a grossly deformed picture of that reality. The deformation alluded to corresponds to a modification which we inevitably impose on what is perceived by us, and such a modification necessarily has to exist under one form or another. We then naturally ask ourselves if there does not exist some privileged part of our knowledge not perturbed by those inevitable modifications from reality imposed by the limitations of our senses: logic—and mathematics, as forming a particular branch of logic—seems to constitute the only branch of learning we may save from that general shipwreck. Its truths are garbed, it is true, under a cloak which, evidently, is only relative to us. But they nevertheless have an intrinsic and independent meaning. And this suffices to strengthen us in our untiring pursuit of truth, the only aim truly worthy of our yearning.

If we take into consideration the possibility or impossibility of our becoming directly or indirectly conscious of their concomitant stimuli, natural phenomena may be classified under three different genera. There exists a first class of natural phenomena which is of highest importance to us: it is constituted of all manifestations susceptible of being directly observed by our senses. That group of phenomena embodies the impressions we constantly perceive in our everyday world, but it undoubtedly forms but a very small part of what, without stopping to consider the infinite complexity corresponding to the appellation, we may simply call "the totality of natural manifestations." No other set of phenomena, however, is nearly as important for our intuitive picture or representation of the outer world. Also of highest importance to us is a second class of events formed by all such happenings as can be perceived by us only after they have acted on phenomena of the first or their own class (for phenomena of any class may indeed react on others of the same or different classes). As we know, the methodical study of the actions involved in the manifestations with which we are concerned constitutes a most essential part of both experimental and theoretical sciences. For instance, we have no direct perception of Hertzian waves, but they can manifest themselves to us after they have operated on various apparatus which transforms Hertzian waves into phenomena of the first category, usually into sound or light.

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Those two classes of phenomena constitute the totality of our perception. Science seems to admit implicitly as a postulate that they comprise all possible natural manifestations. Certain very general physical laws, such as that of the conservation of energy, have seemed to sustain that view. In spite of their ephemeral nature we have a sort of faith in the harmony of natural laws, for a simple and beautiful law corresponding to an arbitrary set of phenomena would indeed be incomprehensible to us. (Since our natural laws result from only a very incomplete study of what is, in reality, of an infinite complexity, the laws we enunciate are necessarily of an ephemeral nature—and history amply justifies that point of view, although in its infancy.) It is logically possible, however, to conceive phenomena of a third and last category having no action whatever on those of the first two classes. Such happenings would be entirely inaccessible to us. Because of their very definition they may be thought of as nonexistent for our perception of the universe, but not for our logical conception of it. We may, however, conceive phenomena that, although not strictly belonging to our third class of natural events, would hardly be perceptible for us. Thus, if we imagine for a moment that we had not been endowed with one of our senses, that of sight let us say, we become aware of the extreme difficulty we would have had independently to conceive and perceive many phenomena which in modern science may be considered very elementary. Let us think, for instance, of the Brownian movement. Do we need to be reminded that we are "blind" of many fundamental senses?

The extremely restricted class of natural phenomena we have first considered is in reality the only one to play an important rôle in our intuitive perception of the universe. But not only are we directly conscious of but an extremely limited part of the entirety of natural manifestations; those which we perceive have in turn an extremely relative value: the very same stimuli acting on the senses of a conscious being other than man, endowed with senses responding to some of the phenomena of our first category may determine in him sensations of a nature entirely different from our corresponding ones. For instance, to give a very incomplete example since we are here merely transposing two of our well-known sensations and not introducing a new one instead—let us think of the momentous transformation that would result in our perception of external reality if we reacted

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to a luminous ray as if it were an auditive impression, and if, conversely, a sound wave gave us the impression of a luminous ray. If we meditate for a while on that very simple but striking illustration, we feel the turmoil aroused in us by the clear realization of the fragility of our perception of the external universe. Whenever we fully realize the extreme insufficiency of our perception of the universe (determined as it is by our senses and their limitations), we become superconscious.

Our senses have not had an arbitrary origin, however. We see here the result of one of the most marvelous processes one meets in biology every moment. Probably nothing stirs up to a greater degree the thoughtful considerations of a philosophically inclined individual than the unconscious mechanism by means of which we have become conscious. It seems highly probable that we are now able to see because we have been flooded with light during the course of our most intricate organic evolution. Analogous considerations might also be applied to the origin of our other senses. It is therefore logical to suppose that if a living being has evolved under conditions extremely different from ours he will have acquired correspondingly dissimilar senses; and phenomena which for us have been classified under the second or third group may be of the first class for him.

Let us suppose that he is a conscious being. His consciousness of himself and of the universe external to him is probably of a very different nature from our own, but we may call him conscious if, like us, he knows how to form a coherent whole out of his different perceptions and can coordinate them into a subjective representation of the universe. If such be the case, he too is, like us, tied down to his matter-of-fact, evident universe and has his commonplace little life; he too perceives of the universe the phenomena of his first class of sensations and studies his universe with the help of the more or less limited means at his disposal; he too, therefore, has his science and, if he possesses the notions of space and solid body, has perhaps his Euclidean geometry. But our respective first classes of natural phenomena possibly comprise no common manifestation; our respective views of the same external reality, each of the views being so partial and incomplete, probably form two worlds entirely foreign to one another. In such a case, whatever be his subjective representation, we are in the presence of an impenetrable mystery. Reflection on the

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foregoing inevitably leads us to feel the tragic necessity of an invariantive view of the external universe.

The notion of invariance is now of great importance in mathematics. It is a concept of extreme fecundity whose richness was first demonstrated by Cayley, Sylvester, and Hermite only in a relatively recent period of the history of that science, and in a particular field of research.

But it is not only in mathematics that invariants play a privileged rôle: they also occupy an important place in celestial mechanics, mathematical physics, and other chapters of the theoretical sciences —for instance in the theory of relativity, whose advent in science marks the beginning of a new era. Little may be said about that beautiful theory without incurring the risk of giving a most inappropriate and incomplete suggestion of its underlying principles and of the highly technical methods it employs. Although strictly adhering to the basic principles of modern scientific research in which the results of experimental methods are considered fundamental, to a large extent it employs the strictly deductive processes dear to the philosophers of old. The theory of invariants and allied theories occupy the first place in the gigantic effort Man has displayed to rid himself of certain intuitive notions that seemed indispensable to him. An essential part of the theory of relativity is the logical development of the idea that natural laws must be independent of any change effected in the system of axes of coordinates that have been used. It would indeed be erroneous to believe that that theory substitutes a multitude of little truths relative to particular observers for what was thought to be a general truth. It is generally known, on the contrary, that that imposing, *a priori* synthesis has given us necessary conditions to which a natural law must comply if it is the same for all observers. In a way it has reestablished the absolute by the study of the relative.

In our search for some absolute entity we find an invariant of a fundamental nature, tenuous but of an immense generality, that links together all the conscious beings of the universe who have meditated on the contingency of their respective perception. To become conscious of any arbitrary entity is indeed something much too feeble and relative to be common to all conscious beings so profoundly separated in their respective general resultants. But if the entity to which that consciousness is directed be that consciousness itself, a deep

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modification of the corresponding psychological state ensues. We feel that we have then touched a vital point common to all thinking beings—that may only be assimilated to logical truths above referred to.

The mathematical theory of invariants, under its many aspects, is much too technical to be considered here. It will suffice to say, in a concise but imperfect manner, that in that theory one studies various mathematical expressions which, in some particular cases, retain an invariable value after any number of transformations. The origin of our generalized sense of the word *invariant* can now be easily seen: the same objective reality (invariant) is perhaps perceived in diverse (transformed) ways by different species of conscious beings. It is only natural, therefore, that we find in us the constant desire to attain some entity having an invariantive nature.

That our persistent endeavor to attain something of the absolute must forever remain futile is the tragedy of our spiritual life.

When for one reason or another we have temporarily been deeply immersed in our everyday world and are then at last left in solitary contemplation, we cannot help but feel the abrupt contrast in our corresponding psychological states. We were at first in the surroundings familiar to us. Every object and person we saw seemed obvious, necessarily and evidently the way we perceived it. The external world, although being the object of most fascinating researches, had remained a customary and somewhat trivial background on which our study was based. A hundred and one little everyday events, some of which we perhaps considered of momentous importance to us, had only enhanced the sense of indisputable evidence we were attributing to all our perceptions. But imagine that finally we are left completely alone. We gradually sink into contemplation. We well know that what we are perceiving is only a monstrously deformed picture of intangible reality, but we do not yet actually feel the pangs of distress which the clear realization of the depth and generality of that ever-present transformation invariably creates in us. Even so, however, we become very melancholy for that seems to be Man's natural reaction when intimately confronted with the inexplicable mystery surrounding him.

It may so happen that we think of Pascal's vivid description of the two infinites: in the tiniest object around us we conceive a galaxy of universes each one of which is comparable to the macroscopic uni-

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verse. We now know that his remarkable description of that infinity contained by the smallest material body approaches reality in a way which could hardly have been conceived at the time Pascal wrote his prophetic lines. We then turn to the infinitely great and become lost in the immensities we have learned to conceive and measure. While giving us an inspiring panorama of nature's dual infiniteness, those views only constitute a fanciful picture of a universe whose complexity transcends our futile attempts to attain such a closer approximation of it as would remain susceptible of receiving an interpretation expressible in everyday terms. Science is now passing through one of the most critical crises it has ever traversed in its development. Many entities that had attained a very honorable rank in the scientist's paraphernalia have now been relegated to history, and only mathematical relations—which often are difficult to interpret in any simple physical manner—seem to constitute the scaffold which science is constructing out of the shattered edifice now left of all our ancestors had patiently erected. But it is that very scaffold which is destined to be the source of countless new discoveries; discoveries coming as a result of the recent simplification that modern science is evincing in what to the layman seems to constitute, on the contrary, a transcendental complication.

Continuing our silent meditation, we become engrossed with a multitude of problems offered us by present scientific research in its attack upon the abstruse riddle of the universe. As we meditate on the contingent character of our subjective view of the universe our amazed contemplation gradually acquires a tinge of anguish and becomes imbued with the unfathomable nature of the mystery that surrounds us. That anguish is perhaps best expressed by some exalted musical phrase, for music is the supreme factor among those which may help us to loosen our heavy chains for a moment—music of a sublime and heavenly nature; of a type admitting of no terrestrial interpretation but transporting us into regions which ordinary speech cannot portray. For who, by means of verbal expression, can completely shatter our ordinary intuitive world; what can better make us feel the anguish of the infinite, of a universe whose origin or end we cannot comprehend; what can more effectively transform our whole psychic self, than some entrancing musical composition! Let us listen to music whose sublimity will disintegrate the usual sense

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of trivial evidence we constantly attribute to our perceptions and pave the way for an ecstatic soaring.

We thus prepare ourselves for a moment of ecstasy and become ready to enter a state of trance that will momentarily submerge our relative perception and leave only a desolate consciousness of the existence of an exterior reality which we cannot render more precise unless we mar it with the imprint of our contingent nature.

In the darkness of night let us think of that omnipresent universe so unlike the one we perceive, so unimaginable, so much transcending what our mind and senses can offer us to meditate upon; let us try to disintegrate the usual trivial concept of reality that arbitrary conditions have imposed upon us; let us try to seize for a moment that Integral Universe of which we are only able to perceive an infinitesimal element in but an infinitesimal manner.

In such contemplation and in a state of indescribable emotion embodying our highest and noblest aspirations, we reach the climax of our soaring toward an invariantive view of the universe. Finally we attain what may be termed a state of superconsciousness in which our usual notions pertaining to our perception of the universe merge into a feeling of pathetic distress, when surrounding objects are neither large nor small, neither dark nor light; when we cease to attach to each body its usually corresponding attributes; when we are only conscious of an infinite universe infinite also in what to us is time; when we are conscious that we are only pitiful beings knowing our immeasurable weakness. Words fail to describe the unutterable despair that invariably accompanies that sublime climax; it is only during those fleeting flashes of superconscious ecstasy that we actually feel the tragedy of our incomprehensible position in a universe whose *Why* will always remain irremediably beyond our reach. Those moments of superconsciousness occur repeatedly in a discontinuous manner, each climax lasting ordinarily but a fraction of a second.

We remain in that exalted state for some time and then necessarily return to our everyday world, still breathing the rarefied air of those lofty regions, our lips shut, our eyes seeing but refusing to see, our whole organism painfully aware of the fact that our perception of reality is as insignificant as the fleeting shape of a cloud, that we are unable to become conscious of anything that is not but a momentary dream, but the fugitive phantom of a reality we can never attain.

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Riccio Sings

ELIZABETH DILLINGHAM HART

WAS ever thing more dire than snow at night
Silently falling through the silent black,
Soundlessly dropping on the earth in dark?
Better the drear, complaining tongue of rain,
Or furious-spitting sleet or half-crazed wind,
Than mute and ceaseless onslaught of pale flakes
And low-hung murkiness. Let Seton fan
The fire to leaping cheer and Beaton draw
The damask curtains, shutting out the night,
And Fleming light more candles in the sconce—
Firelight and candlelight and damask, these
Are little help towards making me forget
The cold and stealthy enemy outside.
Enemy do I say? The snow my enemy?
Come Davy, you are fuddled from the wine!
Or is it snow of which I'm thinking only?
The Scots are like the snow, as cold, as still,
As silently striking, with as deadly aim—
These fancies are unwholesome—I must cease—
—The Queen's distraught enough tonight for two.
How pale she is and how her fingers drum
Upon the table. How she twists and sighs,
And picks her wine-glass up and sets it down!
Only her eyes are quiet, the cream lids drooping
Over a sorrow that is fixed, unchanging,
Over a darkling sadness and despair.
Well, here's my lute and here's a lightsome air,
And here are words no more than passing fair
But fragrant of a land she used to love.
Ma mie, the willows are budding green
Along the Loire and along the Cher,

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Riccio Sings

Anjou is white with the hawthorn's sheen,
And Paris wears fruit-blossoms in her hair,
From Angoulême to the walls of Digne
Ma mie, the willows are budding green.

She makes no sign of pleasure or despair.
Whom do her sad thoughts dwell upon?
The strutting empty churl to whom she's wed?
Or Bothwell's little eyes and loose-lipped mouth?
Or the pinched features of the dead boy-king?
From Angoulême to the walls of Digne,
Ma mie, the willows are budding green.

Young Francis, Darnley, Bothwell—what a three!
A sickly child, a dolt, a brazen knave.
Poor ravenous heart, what food for thee!
Poor famished heart, whom none will save!
The French boy's royal bones are turned to dust,
And Bothwell, slyly lurking, bides his time
Covering ambition with the cloak of lust,
And Darnley sulks and meditates some crime.
Aye, Darnley plots a crime with scowling men,
And Holyrood's dim corridors are stirring
With evil whispers—and on moor and fen
The pathways out of Scotland all are blurring.
Ma belle, the poplars are silver wands
On every roadway in fair Touraine,
The swans are back on the lily-ponds,
The lover is kissing his sweet again.
Wherever lovers seal loving bonds,
Ma belle, the poplars are silver wands.

The snow blots out the pathways to escape.
Was it a week ago a friendly page
Warned me to flee? Ah how the shadows gape!
Is Davy trapped? Davy the sly, the sage?
Wherever lovers seal loving bonds,
Ma belle, the poplars are silver wands.

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She listens now—the somber eyes grow soft,
The wine-red mouth is trembling to a smile.
Oh gentle winds from the caressing south
Winnow that brain beset by northern fog,
And slant the sunlight on that shadowed heart!
The fuming king, the dour suspicious lords
Honor poor Davy with a misplaced hate,
Calling him lover, power behind the throne,
And counsellor of far-flung Romish plots.
"Serpent" they dub me, and "King Riccio,"
A sorcerer whose spell is on the Queen.
Alas! Alas! That some of this were true!
There's force at least in villains, and in spells
Great joy sometimes for the one bewitched;
But in this paltry weakling Riccio,
There's nothing but a knack of turning rhyme,
A fleet foot at the dance, a graceful mien,
A way of wearing ruffles at the wrist,
A trick of flattering softly with the eye,
And nimble fingers that can pluck the lute,
Or copy others' words in comely script.
Nay, I can give her nothing but a glimpse
Back for a moment to a brighter past.
I am the echo of a music lost;
A key, intrinsically of little worth,
That unlocks treasures of the memory;
A page of meaningless scribble that, by chance,
Bears on its margin the beloved word "France"
And for that reason wins her slow, sweet glance.
For this—no more—I stay in Holyrood.

Mon coeur, lean over the sun-flushed wall!
The colors of spring shall fade for me,
The willow, the poplar, the hawthorn—all—
Their beauty shall falter along of thee.
With arms and with lips I will own thy thrall—
Mon coeur, lean over the sun-flushed wall!

For this—no more—I stay in a dread place,

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Riccio Sings

Not as a brave man stays with laughing taunt
And hand on dagger, and defiant shrug,
But whitely, cringingly, the heart turned faint
At every sound, at every ugly look—
A little man, whose greatest gift is little,
And who is given little in return.
With arms and with lips I will own thy thrall—
Mon coeur, lean over the sun-flushed wall!

Honey-pot, honey-pot!
Thus Knox named thee, knowing not
How the flies would sip thy sweet
But never stick their wary feet.
I was one who buzzed to taste
And fly away when thou wert waste;
I slyly sipped for favor, money,
—And fell down, drowned in golden honey!
Ma reine, the spring and my heart are thine.
Let us go wandering, hand-in-hand,
Through May-starred glades and by streams that shine,
Into Provence, the lover's land.
Give over thy timid hand to mine—

There are footsteps sounding on the secret stair!
I am afraid, oh I am sore afraid!
Holyrood weareth a baleful air—
There are men with swords on the secret stair—
Holy Mother save me! Christ have pity!
Ma reine, the spring and my heart are thine—

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The Freedom of the Press

OSWALD GARRISON VILLARD
Contributing Editor, *The Nation*

ONE of the many unexpected results of the National Recovery Act has been the sudden revival of an interest in the freedom of the press by the proprietors of many of our leading newspapers. For many years the dailies have been utterly indifferent to the steady encroachments upon our personal liberties in the United States, so greatly intensified by the Espionage Act and the post-War intolerance and dread of Socialists and Communists. Since they have not been in the least bit interested in a revision of the Espionage Act it will go automatically into effect on the next declaration of war. They have forgotten that there was complete freedom of speech during the Spanish and Mexican Wars and almost complete freedom during the Civil War. They did not as a whole find any fault with the placing of the censorship in the hands of the Postmaster-General and his Solicitor during the World War, nor were they moved by the fact that the government ruthlessly suppressed weak and struggling and foreign language newspapers during the hostilities, and that Mr. Burleson forbade the mails to an issue of *The Nation* merely because it carried a leading editorial criticizing Samuel Gompers! The press has been only in the slightest degree interested in the suppression of the constitutional right of public assembly. It had not a word to say when Norman Thomas was arrested in Paterson for the crime of reading the Constitution of the United States; when Arthur Garfield Hays was beaten up for a similar action in a coal-mining town of Pennsylvania—when hundreds of thousands of Americans have been denied the right of assembly to discuss their grievances in the coal-mining districts of this country, North and South. Nor was the press interested, quite recently, when American citizens, students of social conditions, were turned back by Kentucky and Tennessee mobs because they wished to go into those States to see for themselves conditions which are a disgrace to American civilization.

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It has been rare, indeed, when any of the newspapers who have now raised the cry of their endangered liberties have protested against the wholesale denial of liberties to American citizens merely because of the color of their skins. It has never occurred to them that if they were the paladins of liberty which they claim to be they would at least be demanding that our colored fellow-citizens have the privilege of trial by juries on which there were some men of their own color. As a whole the press has remained silent about offenses by officials against the essential liberties of America—offenses which would certainly have caused revolution in Great Britain and her Dominions if not in other countries as well. They have often not been conscious of what was going on under their noses. For example, the excellent newspapers of Newark, New Jersey, could not find time to comment upon a police decree in that city that no Communists could hold a meeting at any time or place, no matter how well behaved and orderly. That this was a grievous violation of the Bill of Rights and the whole spirit of our institutions never occurred to them even when they reported this conduct of the men sworn to uphold the laws and the Constitution. Yet these denials of constitutional rights and privileges guaranteed to any citizen of the United States, however humble, however foolish the doctrines that he may advocate, is a blow at the liberties of us all and especially at the liberty of the press. But as long as the candle holds out to burn the vilest sinner may return —to repentance. So may even those newspaper proprietors who have connived at wholesale arrests by federal authorities, and state authorities, too, without warrants; who every day report illegal official invasions, without warrant, of the premises of individuals; and are silent at the continuance in almost every station-house and prison in our country of the third-degree torture which is clearly forbidden by our laws and our Constitution.

If therefore there has been, whether intentionally or unintentionally, a move against the liberties of the press under cover of the N R A the newspapers have only themselves to blame. As it happens I am not one of those who believe that General Johnson and his associates have been deliberately planning either to license the press or to control its opinion—but of that question more later. The simple truth is that we have been about the most lawless of nations; that we let mobs burn and hang people, chiefly innocent, even, as recently, in the States of

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Maryland, California, and Missouri; and that despite the vaunted power and devotion of the press this practice has never stopped. No other nation in the world now burns people alive, but here again the press has failed to see that the denial of the Constitutional right of a fair trial in an established court of law to the poor wretch seized by the mob is a blow at the Constitution far, far more serious than the overt acts of the American Communists for a dozen years. More than that, these various proprietors who are now so up in arms against General Johnson and the N R A have for years worn the yoke of a servitude of their own choosing. They have aroused the passions of the people at times only in turn to yield to those passions and follow the pack. Many of them have humbled themselves before their advertisers as well as their readers. They have been usually so subservient to authority as to tie their own hands repeatedly—even when they have loudly trumpeted forth the statement that no democracy, and no republic, is safe save as it is protected by the free criticism of the press. They have reveled in their servitude, many of them. Their doctrine has been my country right or wrong. Standing by the President and the government has been their stock in trade, notable examples of which were the defense of the government in the Venezuelan imbroglio of 1895, the wholesale approval of our wicked and wanton war upon the Filipinos who had never in the slightest degree offended against the United States, and the complete suspension of independent critical judgment when we were drifting into war in the first four months of 1917.

On the other hand the newspaper press has demanded freedom to debase the public taste as much as it wishes. It regularly fights against any proposed stiffening of the libel laws or laws for the protection of the privacy of the individual. There is not another reputable newspaper press on the globe that so exploits personality and the misfortunes of individuals—not a year goes by but thousands of innocents, unhappily drawn into cases of misconduct and criminality, are embittered and humiliated for the rest of their lives. Some distinguished members of the press insist upon their freedom to misrepresent and to falsify, to distort pictures and alter news, and of course they prevent from enactment any law which would give to a wronged individual the right to a suitable retraction printed as conspicuously as the original libel. The newspapers insist upon their

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right to suppress any news they do not like. Except in rare cases, they report the doings of unpopular minorities or individuals only if those persons can be injured thereby, or if they themselves can get some circulation from a sensational headline. They are right, of course, in their opposition to peace-time censorship, but it is a rare thing when they feel their complete responsibility to the public in return for the freedom which they ask and take. They loudly proclaim the fact that they are semi-public institutions, a Fourth Estate, to be ranked immediately after the Executive, the Judiciary, and the Legislative. But they do not hesitate to subordinate the interests of the public or of their communities not only to business considerations but to political partisanship and to the interests of their counting rooms. There are always—and this is our hope of salvation—some happy exceptions to this rule, and of these we can be proud. As a result of the use to which most papers put their freedom and of their failure to preserve the freedom and liberties guaranteed to others, they have been compelled to see a diminution of their influence with the public. Consequently we frequently have the spectacle of a man chosen to office when opposed by all, or nearly all, the newspapers of his city. Can it be denied that there is considerable truth in the common charge that the press utilizes its freedom for purposes that make for its own private profit rather than for service to the communities and the country?

It was only a few years ago that some of the magnates of the press, like Colonel Robert R. McCormick of the *Chicago Tribune*, awoke to the fact that there was a move on foot gradually to control the opinions of the press, the chief cause of the awakening being the passage of a statute in the State of Minnesota aimed at a particularly vicious journal in that State which made of its liberty a license. Rightly such men challenged the constitutionality of this act and carried the case through to the Supreme Court of the United States. Theirs was a public service highly to be commended. The press is justified, too, in protesting against the action of the police of Cincinnati in confiscating and burning one of the numerous scandalous weekly newspapers called *The American Examiner* and issued at Columbus, Ohio, by its unethical and irresponsible editor. As the *Editor and Publisher* put it in this case: "No one can defend such a vile paper or its brazen editor, one Grover Fleming, but the free

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press principle can't be thrown into the junk pile to accommodate the situation. There is ample law to make Fleming and his associates reform their practices and pay for the harm that they do." The position taken is sound and correct, but it is admittedly difficult to make the average American understand that the principle at stake is so vital for each and every one of us that it is better to have obscene books afloat in the country and vile scandal sheets on sale on Saturday nights than to establish a censorship with its deadly precedent and its invariable futility and ineffectiveness. If the daily press would only be as wise as this in the matter of its own freedom, as vigilant in protecting the liberties and the rights of other individuals, and as consistent in upholding the Constitution when not only its interests but those of other people are threatened, its position would be impregnable.

And now the N R A has come along to vex the press guiders of our national destiny. Mutiny, treason, humiliation, and defeat—these are some of the things the N R A has brought to the daily newspaper publishers. If ever a group of men faced a bitter dilemma it is these selfsame publishers. Inwardly raging at the N R A regulation of their businesses, which regulates with no more regard for their "special circumstances" and "particular needs" than for those of the ice-cream makers, or any petty industry, these men believe that because they wield tremendous influence upon public opinion they have therefore got to be patriotic, fly the blue eagle, and in their editorial pages prove themselves 100 per cent supporters of the N R A code—at least for all others in business. Only one publisher, the renowned Carter Glass, ex-Secretary of the Treasury and now Senator from Virginia, has wholly refused to conform. He did not put the blue eagle on the first pages of his two newspapers, although his frightened managers reported that the situation would be very serious for them if he did not. This Henry Ford of the press is reported to have replied: "All right; join the N R A and put that black buzzard on the paper if you want to. But the same day I will print on the front page a signed statement saying that the law is unconstitutional and that it is being brutally administered." His dailies are still appearing. If he goes down he will go down with his flags flying, in defiance to the last. And he and all the newspaper protestants will doubtless be greatly heartened by Walter Lippmann's declaration

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that the N R A code system is not adapted to newspapers and that they should therefore withdraw their application for a code and remove the blue eagle from their own pages. He declares that the bird makes the newspapers "tacit participants in an implied boycott against publishers who are not able to meet the terms, and that such a boycott is morally odious and legally without warrant"—a statement which men in every other line of business will consider precisely the reason why the N R A should not apply in their case.

To see the other conforming dailies balancing between their pretended loyalty and their desire to smash the whole business so far as it relates to themselves, and then raising that cry of their endangered liberty and freedom, is enough to make the gods rock with laughter. But when, after taking ninety days to prepare its code while its members signed the general code, the American Newspaper Publishers' Association, which represents a thousand newspapers, appeared through its representatives in Washington, the latter suddenly found themselves in nowise treated with the deference usually accorded to them by office-holders and politicians who are ordinarily loathe to antagonize the Fourth Estate. No sooner had the Association's attorney publicly presented its code to one of the deputy administrators, the extremely able Professor Lindsay Rogers of Columbia University, with the assurance that it was entirely just, exactly right, and considerate of everybody concerned, than the storm broke. To the surprise and horror of the Association the great hall in the new Department of Commerce building was crowded with union leaders, charitable workers, federal officials, and also by many reporters and sub-editors who, incredible as it seems, were there not to report but to protest. One after another of them got up and during two agonizing days fell upon the precious code and tore it to pieces. Of the fifteen paragraphs so carefully prepared, only one, which merely restated Section 7a of the N R A, escaped the devastating fire concentrated upon them. The worst blow of all—save one—was the appearance of the reporters and editors. When one knows how the publishers have terrorized their editorial employees and how many publishers have warned that dismissal awaited any of their writing and editing forces who might seek to institute collective bargaining, the temerity of the reporters was amazing. True, some represented unions already established for some time, but in the main these men,

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and one woman, spoke for new-born organizations ushered into the world by Mother N R A herself. The spokesman for a majority of the Philadelphia and Camden, New Jersey, editorial workers declared that he did not speak for the employees of the *Philadelphia Inquirer* and *Philadelphia Bulletin*, for these had been warned by their employers that it would be quite unwise for them to associate themselves with such a movement—a clear-cut case of intimidation not mentioned in the entire New York press the next day.

These reporters protested against being suddenly classified as "executives" and "professionals" and thereby exempted from the code. "Our classification as professional journalists is one of the greatest compliments we journalists have received," said Edward Angly of the *Herald Tribune*, "since the day when Edmund Burke, looking at those workers behind the clock in the House of Commons, called us the Fourth Estate." "We would much prefer," he continued, "to be classified as simple craftsmen and be taken up to the heights of the Blue Eagle rather than to be abandoned in the valley of rugged individualism." The newspaper-woman rebel, Doris Fleeson, of the New York *Daily News*, also protested against this classification of herself and her fellow-workers as professionals "in order to deprive us of the benefits of N R A." A *New York Times* reporter next shocked the publishers, who had concocted a pleasant scheme whereby the Code Authority should be *entirely restricted* to directors of the A.N.P.A., plus similar representatives of other publishing groups in the country, by demanding representation on that Code Authority for the editorial, mechanical, and clerical forces of the newspapers. When to these signs of rebellion are added the facts that the reporters demanded a five-day week with two successive days off, overtime pay of time and one-third, a maximum week of forty hours with a minimum wage of $25 to be increased at the end of the first year to $35, the application of the five-day week to Washington correspondents, and the regulation of press services, the reader will gain some conception of the extent of the insurrection among those who have been the most docile slaves of the printing press and the business office. The low estate of the members of editorial staffs may be gathered from the fact that Frank Morrison, secretary of the American Federation of Labor, took this same occasion to offer a change in the Code to the effect that "those employed in the gather-

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ing, the writing, or the editing of the news shall receive a minimum weekly salary of not less than the wages paid to the highest class of skilled mechanics employed in the production of the same news publication" and shall work only the same hours.

As for the social workers, they were on hand to protest against the child laborers of the dailies—despite the fact that the proposed code graciously permitted these boy salesmen to go to school. The employment of the children was defended by a spokesman for the A.N.P.A. on the ground that "there can be no emergency sufficiently great to warrant the abolition of a system, which, if abolished [sic], will deny to many young Americans the opportunity of becoming useful citizens." That is, the 588,287 newspaper boys will either sell newspapers or go to the dogs! Even a crocodile would have wept at the tribute paid to the newsboy career (which, it seems, leads directly to Senate Chamber and White House) by a publisher who declared that he spoke "in the interests of the thousands of newsboys" (who curiously enough cost our philanthropic newspapers "more than the old plan of employing adults"), "many of whom I know and love, and millions of potential newspaper boys of the future." After that moving oration it was obviously in bad taste for Miss Grace Abbott, Chief of the Federal Children's Bureau, to declare that official figures, carefully gathered—and there was no subject upon which the Bureau had better information than child labor—showed such moral deterioration and such obvious dangers lying in the use of child labor that the weight of the Bureau must be thrown against this section of the code. Even worse was the charge of the director of the division of compulsory education in Philadelphia that this child labor clause was so craftily drawn as to permit the employment *of boys of any age*, and make legal the employment of girls, while it "seemed to give protection to young children, but failed to do so." In addition the clause authorized night work and early morning deliveries. How sad it is that people will insist on attributing underhandedness and improper motives to the very best of our benevolent philanthropists!

Even the deputy administrator heaved a brick which shows how little he knows about the newspaper business and its high ethical standards. At one stage of the proceedings he called attention to the fact that the newspaper publishers had not included in their code a definition of fair and unfair trade practices or provided for the elim-

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ination of the latter as is required in other codes, and asked whether it was desired to submit proposals to improve the ethical standards of the press. "We do not at this time," the attorney for the publishers replied—and at this writing it is plain that the government has no intention of compelling them to do so. The attorney also refused to cooperate with the retail code authority in barring objectionable advertising. "We do not intend," he said, "to constitute the newspaper as a policeman, and that would be the effect of such cooperation." "Are there not," a representative of the N R A inquired, "some abuses in circulation practice like the use of premiums for promotion that are not covered by the laws?" "There are, of course," was the attorney's response, "in the newspaper business, as in all other lines, cases of business chicanery, but in the drafting of this code we have tried to keep it in line with the objectives of the N R A program. We want no meaningless controversial items in this code that may lead to costly litigation and jeopardize the entire N R A program itself," and then he reminded his listeners that a few years ago his association expended upward of $250,000 in proceedings before the Federal Trade Commission in defense of fair practices efforts.

Unfortunately there was a Benedict Arnold among the publishers. One of them, John H. Fahey of the *Worcester Post*, actually joined the opposition to the code, declaring that it was idle for newspapers to insist that they are "free from unfair competitive practices." He resented the suggestion that the N R A raised a question of constitutionality as to the freedom of the press, declared that he was in entire sympathy with the opposition to the employment of minors by a newspaper, and urged that the publishers realize the "great mistake" of not recognizing that the N R A is seeking to eliminate competitive practices from all industry. He then proceeded to let the cat out of the bag by declaring that he "knew of no industry characterized by more unjust and unfair competitive practices than the newspaper industry." He next indicted his own business in detail, charging that newspapers fail to maintain their published advertising rate cards, that secret rebates are given, and that "unwarranted and unfair credits are used to solicit advertising"—this in addition to extraordinary discounts for early payment, early handing in of copy, etc., and the repeating of advertising on flimsy excuses such as typographical

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errors. More than that, Mr. Fahey dwelt upon the trick known to everybody who knows anything about newspaper advertising—the awarding of contracts for space far in excess of that which the advertiser will use, thus making possible the granting of a rate lower than that which the advertiser could ordinarily have been allowed for the space which he is really going to use. As for those good old unfair practices of giving free reading matter and excessive merchandizing aid to advertisers, Mr. Fahey of course named them and recommended that the code finally adopted should definitely limit this practice of merchandizing service. Never was an industry worse flayed by one of its insiders, and never were the pretenses of the publishers so thoroughly exposed.

Furthermore, Mr. Fahey declared that these abuses and the desperate efforts made everywhere to obtain the largest circulation in a town, against competition, were more responsible for the depression in which the industry found itself than were the difficulties of the times and the decrease in advertising. He insisted that the press not only needed an ethical code but that it could not possibly maintain the wages and hours required by the N R A unless it altered these unhealthy practices which go straight to the root of the industry. He also called attention to the fact that in more than 125 American cities today there are absolute newspaper monopolies, which certainly call for government control or supervision. In all this he was reinforced by a representative of the Association of National Advertisers who was of the opinion that the evils revealed by Mr. Fahey were actually preventing the newspapers from receiving as much business as they should be at this moment. But the A.N.P.A. none the less declined to accept the following simple amendment to the proposed code: "We subscribe to the principle of truth in advertising, and to this end shall not knowingly accept or publish an advertisement that is false or misleading in any particular." Again the attorney for the publishers sprang to his feet and declared that the publishers were completely willing to cooperate by policing their own columns—which evidently indicates a change of heart since obviously there has been little proper policing to date.

Then came the turn of organized labor which denounced the code from end to end as a series of subterfuges and devices to get around the N R A rather than to cooperate with it. But it is not necessary

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to stress this point further. It is only fair, however, to add that in many of their protests against the exactions of the newspaper unions, which have for many years burdened the press with unnecessary employees, harassing restrictions, devices for getting overtime pay, etc., the publishers are in the right. The unions have even prevented an editor from standing at a form and lifting a bit of type out of one column and placing it in the next in order to hasten publication. The unions' apprentice system, their restriction of employment, and other like practices constitute some of the things that keep a committee of the Publishers' Association at work all the year round in the most vexatious kind of negotiation. But the publishers cannot expect public sympathy, or hope to make adequate headway against these unfair and economically unjustifiable union practices, until they set their own houses in order and come into court with clean hands. Who knows but that if the publishers will themselves but accept a code of ethics and then live up to it the N R A might yet develop into the very forum the publishers have been looking for to protect them from union injustice. At present there is an amazing amount of humbuggery and inconsistency in their attitude as a whole. (It need hardly be added that in all these matters the reader must understand that, in addition to Mr. Fahey, there are honest and progressive publishers who keep their offices and their practices above suspicion and set an example of business decency.) Certainly the N R A may yet be credited by future historians with a major victory if it so quickens the consciences of newspaper proprietors that of their own volition they will purge the newspaper profession and so reform the press that instead of winking at violations of personal rights it will become a worth while defender of personal and public liberty in America.

As these lines are written the newspaper code is about finished. If it is a good one that will be entirely due to the outspoken protests summarized above and to the intelligence and ability of the deputy administrator, Professor Rogers, who has declared by the way, that if the dailies desire a free press code clause they are quite entitled to have it. These are his words:

> These alarms have for the most part been sounded by those who have had only second- or third-hand knowledge of the pending code for newspapers and the provisions of the National Recovery Act. . . . It is always an easy

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victory to put up a straw man and knock him down. . . . True it is and always will be that eternal vigilance is the price of enduring liberties, but that is no warrant for some men to seek a specious and transient reputation as foes of a tyranny which has not yet been threatened, and as friends of a liberty which has not and will not be imperilled.

General Johnson has given the same assurance. This matter, therefore, may be considered settled.

Finally, had the newspapers as a whole recognized their obligations as semi-public corporations, had they really served the Republic with the true loyalty which they profess, had they championed the rights of free men in war and in peace, had they really been enlightened employers, they would surely have found themselves at this time the recipients of a large amount of public sympathy. As it is, an army of newspaper employees is rejoicing over the fact that the United States Government has come to their aid, and in so coming to their assistance has made the publishers realize that the newspapers of the country are entitled to no more consideration in this matter of business reorganization than any other commercial enterprise.

The Changing Meaning of Scholarship

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IF one were seeking for instances to prove how little in danger of violent social revolution is the Anglo-Saxon part of the world one need only contemplate the amazing stability of the four-year college curriculum. Rooted in seven centuries of Oxford and Cambridge tradition and transplanted to America via Harvard, it has withstood or adjusted itself to every radical change of modern education very much as England's royal family has serenely adapted itself to every socialistic tendency in the life of the British people.

Hand in hand with the tradition of a four-year curriculum has gone an accepted notion of scholarship as a high proficiency in recog-

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nized academic subjects and in America this kind of proficiency has been regarded as something to be submitted to exact measurement and recorded numerically as a scholarship mark. The blending of American quantitative methods with the British tradition of recognized academic subjects has found its most distinguished expression in the society of Phi Beta Kappa, membership in which has always presupposed both a high average of scholarship marks and a highly regular academic program.

It was to be expected, however, that the rumblings of discontent so characteristic of all post-War educational discussion would strike directly at the tradition of Phi Beta Kappa itself. I recall that when Dr. Meiklejohn, in a Phi Beta Kappa address at Dartmouth in 1924, referred to the newly initiated members as "these young thinkers," his reference was made the subject of an ironical article in the next issue of the student daily paper. Two years later a student in the University of Kansas publicly refused to accept membership in Phi Beta Kappa because he considered the prevalent system of college marks "a false criterion of scholarship and a dangerous foundation for idealism and achievement." At about the same time the dean of another state university characterized a large part of the membership of Phi Beta Kappa in his institution as "mere faithful and intelligent day laborers, doing a neat, standard, laid-out day's task, and like most day laborers, glad when the whistle blew six."

From many instances of this sort it has become clear that with each successive repetition of the cycle the cultural purposes of the typical liberal arts curriculum are harder to effect. Admitting that the earlier system of standardized cultural subjects has produced great college teachers who were artists in enlivening their subjects, and serious scholars who were admirably fitted for intellectual leadership, it is undeniable that a set of conditions has arrived to which the earlier standards can be fitted only with the greatest difficulty. The new wine has been doing less and less well in the old bottles.

If this situation has become bad for the colleges it is worse for the preparatory schools, lagging as most of them have been in the wake of the colleges. Stanwood Cobb, as president of the Progressive Education Association, asserted that "we find the secondary school in as static a situation as Europe during the Middle Ages. Hampered by the demands of college entrance, incapable of formulating an ade-

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quate theory and practice for the changed clientele which besieges its gates, the secondary school continues to hand out a traditional curriculum, taught through antiquated methods to a body of youth which it seems entirely unable to stimulate intellectually."

Of the several recent influences which have contributed most to this critical shift in the appreciation of academic courses, the two that stand out most prominently are those of adult and pre-school education.

The growth of adult education, or the education of the men and women who have found out what life most truly is, has inevitably raised the question as to what intellectual stimuli in adolescence would best have fitted each student for the real cultural needs of his later life. It was from this adult point of view that James Harvey Robinson lamented that it took him thirty-five years to get over a Shakespeare course that he took at Harvard, that it was only after the effects of the "instructorial drug" wore off that he was really able to begin reading the plays with eagerness and delight.

Now every adult comes to know, sooner or later, that the one thing which most of all determines the character of his intellectual activity is the nature of his professional interest. Even his leisure is in the great majority of cases the reciprocal of his day's work. The importance of this daily relation has been repeatedly stated by Mr. L. P. Jacks who points out that "the man who spends his work day killing pigs is more likely to spend his leisure in getting drunk, while the man whose hours of occupation are concerned with producing works of art, or building enterprises, is much more in the mood for sunsets, poetry and music when off duty." Since the real value of a man's intellectual life so often depends on the real value of his occupation, it follows that the most fundamental goal of the new education is, according to Mr. Jacks, the gradual transformation of the "industry of the world into the university of the world." It follows that the increasing pressure of adult education on curriculum reform will in time count heavily toward the fuller recognition, at college level, of the life career motive. This does not mean that the college can ever approach the extremes of the vocational school, or that it could ever interest itself in training a man or woman for any highly specialized job, but it does make it probable that the college curriculum will have, as one of its objectives, the pattern of interest which will eventually form

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itself into the student's profession. This kind of new objective has already begun to impress itself in such variations as that of the euthenics course at Vassar, the Antioch plan, and the B. S. curriculum at Skidmore, to mention but three examples.

Apart from all considerations of professional advantage, the tendency of any adult, when he sets about to improve his intellectual opportunities, is to follow the lines of his interest rather than to do what is conventionally expected of him. The subjects that he will study are those that he genuinely cares about and in which he needs few quizzes or examinations to make him remember. He values the kind of knowledge that can be most naturally woven into the fabric of his life, and sets little store by mere intellectual adornment.

While adult interest has been carrying on further and further toward the later years of life, the new scientific interest in the cradle has developed to such proportions that it also has begun to overlay all of our educational thought with its own special findings and to force the reconsideration of every college student as at least in some sense a super-kindergartener. Now it is impossible to center our attention on childhood without realizing that the basis of life is desire and emotion rather than intellect. No one can look at the child as father to the man without looking at the wish as father to thought. Students of childhood are therefore quite likely to be psychoanalysts at least to the extent of insisting that the organization of desire is the central problem of education, and that intellectual growth cannot genuinely prosper unless it is underlaid by the right kind of unconscious support. The emotional urge which they see as so evidently the driving force behind a child's development is thus more clearly appreciated as the starting point of all adult knowledge.

If one were to try to summarize the main effect of the nursery school on our thought about learning, it would be to the effect that this newer education of the child has tended to obliterate the distinction between curriculum and extra-curriculum. The conception of subjects of instruction has given way to the conception of centers of interest and creative activity. It is significant to note that in the two newest colleges in the East there is distinct evidence of just this breakdown of the required curriculum. One of them, Bennington College, opposes the idea of the required entrance subjects which are the backbone of the traditional college and the stock-in-trade of our so-called

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college preparatory schools. The other, Sarah Lawrence College, is erecting extra-curricular activity into a most important part of its academic program, and is providing especially that the art interest, which has heretofore been perilously non-existent, should be one of the corner stones of college life. Thus child study, which began by providing scientific laboratories for home makers, is tending to go further and to dissolve the college curriculum of required subjects into fields of interest.

By both of these roads, adult and pre-school education, we are reaching the same demand that existing colleges of today shall make ample provision for allowing students to develop their life interest rather than to fulfil the requirements of a too stereotyped series of three-hour courses. By virtue of this demand the business of scholarship becomes much more than a mere matter of intellect; it is something that touches our whole way of living and involves our feeling and acting as well as our thinking. Significant of this tendency is the paragraph in the annual report of President Butler in which he rates training in character and manners as a more important part of university responsibility than training of the intellect. Every social trend of today is forcing this attitude on the part of the schools. Every losing battle fought by the home against the factory and office means just so many more instructors who stand *in loco parentis* to their students and who are faced with responsibility for adjusting their entire lives, their conduct and feelings as well as their thoughts. Perforce scholarship under these conditions will be concerned with the development of interests and the refinement of attitudes as well as with the imparting of knowledge. A society of scholars will come to mean primarily a society of men of intense and highly developed interests.

One is tempted to speculate as to the possible basis of organization of a Phi Beta Kappa society in which the criterion of interest had displaced that of examination grades. One turns instinctively to some such classification as that of Eduard Spranger by which men are characterized according to six basic types of interest—the theoretical man, whose dominant interest is the discovery of truth; the economic man, who is most naturally interested in what is useful; the esthetic man, peculiarly sensitive to experiences of beauty; the social man, primarily moved by love for people; the political man, ever seeking power; and the religious man, mystically attracted by the desire for

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unity in life. A society which numbered outstanding examples of each of these dominant interests in any student body would undoubtedly offer as significant a grouping as could be assembled on any basis.

From this point of view the grade that we should be most concerned with in every student of distinction would be not his examination mark but the measurement of his interests. These should be classified and estimated by every available resource as to their range, intensity, and permanence. Such a psychological device as the Allport-Vernon test has already given promising results of this sort at the college level, and current psychological experiment is strongly pointed in this direction. If such tests were adequately supplemented with interest histories of each individual and each semester's report called for the fullest comment by each instructor on observations that he had been able to make along this line, there would result a deepening of sympathy between instructor and student and in the end a more genuine growth of knowledge. For knowledge, like happiness, presents the curious paradox of seeming to come most profoundly when sought least directly.

In a paper entitled "Has the Liberal Arts College Failed?" Professor Paul Douglas recently bemoaned the fact that some of the most corrupt of our political bosses were men who had made high grades in their college courses in ethics and political science. I would submit that we cannot dismiss such failure as wholly due to the unfortunate influence of American cities on men of mature years. At least some part of it derives from that "false criterion of scholarship" which the University of Kansas student so justly sensed as "a dangerous foundation for idealism and achievement."

Surely the time is ripe for a radical change in the basis of our estimate of the worth of student accomplishment and in our official recognition of the really distinguished members of every student body. The fraction of known facts that any one individual can now assimilate has become infinitesimally small. The difference between the so-called encyclopedic mind and the rank ignoramus is becoming a relatively small difference. Meanwhile the need that each individual should have within him a sustaining source of creative interests is becoming more and more compelling. The college, in the face of this new situation, cannot forever continue to refer back complacently to the good old-fashioned criteria of scholarship.

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Russian America

WILLIAM HAMILTON

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LESS than a century after the discovery of America, Russian fur hunters had crossed the low, rounded ridges of the Ural Mountains and emerged on the boundless plains of Siberia. Lured by the ease with which the harvest of furs was to be gathered, the hardy pioneers, year after year, pressed farther and farther into the continent of Asia. As fast as one district was stripped of its furs rumors of the wealth of the next drew the adventurers on. During the short summers the undaunted Russians made their way over the endless steppes, struggled through the vast morasses, penetrated the gloomy forests, climbed the mountain ranges, and crossed the great rivers. The long, dreary winters found them encamped on the river banks, their log huts, almost buried in snow, distinguishable from the hovels of the natives by the projecting crosses. Sometimes the fur hunters were accompanied by bands of Cossacks whose block-house forts took their places beside the huts of the traders. In 1639 a group of Cossacks, clad in skins and mounted on their wiry little horses, traveling ever eastward, reached the extreme verge of the continent and sighted the Okhotsk Sea.

In due time reports of the activities of the Russian fur traders and of the roving Cossacks in Asia's remotest hinterland, together with persistent rumors of land lying beyond the eastern seas, reached Peter the Great whose energy set in motion the forces which were to add to Russia's European and Asiatic possessions a region on the continent of America. In his voyage along the western shore of America Sir Francis Drake, in 1579, had reached the coast of Oregon, but what lay to the northward, with its fabled Anian Strait and its silver mountains, remained a great mystery. With his own hand Peter the Great wrote the instructions for the fitting out of the expedition which was

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to solve the northern mystery, determine whether the continents of Asia and America were connected, and discover what lands and peoples lay beyond the confines of Siberia.

The Czar died before the preparations for the expedition were complete but under his successor, the Empress Catherine, the enterprise was vigorously carried forward, with Vitus Bering, a Danish officer in the Russian navy, placed in command. With his sailors and carpenters, his supplies and the materials for the construction of his vessel, it took Bering three years to journey from St. Petersburg to the mouth of the Kamchatka River. Here he built the "Gabriel" in which during the summer of 1728 he cruised northward along the coast of Siberia, passing through the strait which bears his name, but without sighting the American continent which lay veiled in the fog only a short distance to the east. Finding that the coast of Asia extended continuously to the west Bering became satisfied that the two continents were not connected and he decided to return. After wintering at the fort on the Kamchatka River, Bering made his way back to St. Petersburg, which he reached after an absence of more than five years. But the work was not complete, and the desire of the Russian government to get behind the curtain increased. A second expedition, whose object was to explore the coast of Siberia as well as to discover what lay to the eastward, was therefore organized. With the cooperation of the Senate, the Admiralty, and the Academy of Science the undertaking grew to huge proportions. Bering's successful transportation of the heterogeneous crowd of sailors, shipbuilders, cooks, scientists, physicians, and priests 5,000 miles across Russia and Siberia is an outstanding achievement of leadership.

At the head of Avacha Bay Bering built two small vessels, the "St. Peter" and the "St. Paul," which on June 15, 1741, commanded respectively by Bering and Chirikof, his lieutenant, left the shore of Asia on their voyages of discovery. Soon storms and fogs separated the two ships, and each then pursued its own course.

Sailing to the northeast, Chirikof sighted the American coast near Cross Sound, but heavy seas beating against the rocky shore prevented a landing until the third day, when Chirikof sent his mate with ten men to visit the adjacent coast. Day after day passed without a sign of the landing party, and Chirikof in alarm dispatched his boatswain with three men in his only remaining boat. No man of either

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party was ever seen again; their fate remains a mystery. Smoke rising behind a headland indicated the presence of natives, two of whom came out in their canoe and after hailing the "St. Paul" in an unknown tongue disappeared. Having lost his boats and it being impossible to rescue his men, Chirikof sadly returned to Kamchatka, his mission unfulfilled.

Bering sighted the continent of America in the vicinity of Mt. St. Elias. Now that the curtain had been lifted the overwrought commander was impatient to return. The ravages of scurvy among the ship's company and constant friction with members of the expedition seem to have broken his spirit. Deaf to the entreaties of the scientists to be permitted to explore the new continent, Bering put to sea. With rotting sails and cordage shrunken with the frost the "St. Peter" wearily worked its way westward until in an autumn gale it was driven upon an uninhabited island in the westernmost group of the Aleutian chain where the scurvy-stricken crew disembarked and sought shelter in pits dug in the sandy shore. Here the dying leader lingered until the eighth of December.

He was, so to speak, buried alive. The sand kept rolling down upon him from the sides of the pit and covered his feet. At first this was removed, but finally he asked that it might remain, as it furnished him with a little of the warmth he so sorely needed. Soon half of his body was under the sand, so that after his death his comrades had to exhume him to give him a decent burial.

The cross on Bering's grave became the first mark of Russian advance eastward of Siberia.

The survivors wintered on this desolate island, to which they gave the name of their commander; their only companions were the Arctic foxes, hitherto undisturbed by man. During the following summer the shipwrecked men built a rude craft out of the timbers of the wreck, and in this reconstructed "St. Peter" the remnant of the expedition reached Petropavlovsk, where they were greeted with great rejoicing as having returned from the dead. Had it not been for its valuable cargo, bundles of the beautiful skins of the sea otter and the Arctic fox, sole trophies of their winter's imprisonment on Bering Island, brought back to Siberia in the hold of the "St. Peter," many years might have passed before Russian vessels again ventured into

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the forbidding waters to the eastward. The adventurous hunt for the ermine and sable had extended Russian advance from the Ural Mountains to Bering Sea; the quest of the sea otter and the Arctic fox was to plant Russian settlements for thousands of miles along the shore of northwestern America.

A swarm of Siberian hunters and trappers now braved the perils of the unknown seas. With green timber, fresh from Kamchatkan forests, with no tools but axes, these adventurers hastily constructed frail crafts, the planks lashed together with rawhide, in which they put to sea. Coasting along the shore, they would wait for a clear day when the nearest of the Commander Islands could be sighted; the crossing would be made with all speed and the cruise continued along the chain of islands, the trapper-captain ever striving to keep the mountain peaks in sight. At a promising spot the vessel would be beached and the winter spent in killing the fur-bearing animals. In this way the hardy pioneers pushed their way along the Aleutian chain to the mainland.

Prompted by the success of the vanguard of adventurers, the merchants of Siberia organized companies and fitted out expeditions to exploit the American fur trade. With the great influx of Russians, among whom were many whose sole virtues were valor and intrepidity, a reign of violence and bloodshed was inaugurated, followed by fierce strife between the employees of rival companies. The horde of invaders committed outrages of every kind on the Aleuts, who inflicted many a bloody and well-deserved reprisal on their oppressors. In the resulting period of anarchy, trade languished and Russian supremacy was threatened. It was evident that for the success of the fur trade the strong hand of a master was imperative. In 1788 an imperial ukase granted to the Shelikof Company, the most influential of the companies trading in America, exclusive control of the region occupied by its agents. As chief director of his company Shelikof selected Alexander Andrevich Baranof, the man destined to establish firmly the dominion of Russia on the continent of America.

Among the merchants of Siberia, Baranof had long been conspicuous for energy and force of character, and in his new field of action these qualities stood him in good stead. His first task was the suppression of the unruly traders. Seizing the leaders of the rival factions he placed them in irons and sent them to Siberia for trial; their

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followers he scattered among the trading posts, and by an unsparing use of the knout he made them realize that the reign of lawlessness was at an end. A similar policy of dispersion and castigation was pursued with regard to the disaffected natives. These vigorous measures resulted in the revival of trade and the establishment of comparative order in the colonies.

It had long been the aim of Shelikof to bring about the consolidation of all of the various companies trading in Russian America but he died without seeing the realization of his hopes. The consolidation was effected under an imperial charter granted in 1799 to the united companies under the title of the Russian-American Company. The granting of this charter marks an epoch. The Russian-American Company became the ruler for Russia of its American colonies, and until the transfer of the country to the United States the history of the company is identical with that of Russian America.

Under its charter the Russian-American Company was given a monopoly of trade in Kamchatka, eastern Siberia, and the American colonies. It was required at its own expense to maintain the government, church establishment, and military force in the colonies. It was also its duty to keep at various points stores for use by the imperial vessels and troops. The management of the company was vested in an administrative council of the leading stockholders with its headquarters at St. Petersburg, but, in actual fact, Baranof as chief manager in the colonies became its master spirit. Although the original charter covered a period of twenty years, two extensions placed Russian America under this company for sixty years.

The Russian-American Company at once came into high favor, even the Emperor and members of the imperial family becoming investors. Baranof planted a chain of trading posts along the shores of the Pacific Ocean, carried on successful trading operations, and won dividends for the stockholders of the company. Persistent hunting having diminished the number of skins to be obtained in the vicinity of his headquarters at St. Paul, on Kodiak Island, Baranof decided to transfer his headquarters to the Sitka region where furs were more abundant, and after a desperate encounter with the hostile natives the new settlement was established on Sitka Sound, receiving the name New Archangel. Under Baranof's energy it grew apace.

As the colonies grew in importance, intercourse with the vessels

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of foreign nations became frequent, since supplies from Russia had to be transported across Siberia and over hundreds of miles of stormy sea. The trading posts of the Russian-American Company could secure goods more cheaply from the Americans who were comparatively near their base of supply. At New Archangel trading for a cargo of supplies, often paid for in fur-seal skins, of which the rookeries of Bering Sea were an inexhaustible treasury, was a transaction involving weeks, sometimes months, of discussion, invariably accompanied by copious drinking of brandy. Year after year, from his log-built "castle" beside the waters of Sitka harbor, this barbaric prototype of the American captain of industry dominated Russian America. Finally disease, the responsibilities of his position, and a life of indulgence of his passions undermined the strength and impaired the efficiency of Baranof and he was relieved as chief manager.

Although the foreign ships brought needed supplies to the Russian trading posts, their visits were not altogether welcome. The hostile influence of the foreigners in supplying the natives with firearms was especially feared. From the earliest times jealousy of foreign interference with its American settlements had been a characteristic of Russian policy, and in 1821 the Russian policy of exclusion found expression in the issuing of an imperial ukase setting forth the claim of Russia to exclusive jurisdiction on the high seas, to a point extending one hundred miles from the northwest coast of America above latitude 51° north, and prohibiting all foreign vessels from landing upon any part of the coast indicated or trading with the natives thereof. Two Russian war ships were sent into American waters to enforce this decree. Thus from an unknown land visited by adventurers, a field for exploitation by a trading company, Russian America had become a territory under imperial protection and had entered the field of international politics.

Meanwhile in the United States there had arisen a national conviction that the North American continent should be preserved, untrammeled by European interference, as a sphere for the development of popular government. In enunciating his doctrine "that the American continents, by the free and independent conditions which they have assumed and maintain, are henceforth not to be considered as subjects for future colonization by any European power" President

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Monroe referred to Russia's advance along the northwest coast as well as to the aggressions in central and southern America threatened by other European nations.

Russia found, moreover, that prohibition of traffic by foreign vessels with her American settlements was working hardship on them by curtailing their source of supplies, and therefore negotiations which looked to the reopening of the American ports of Russia to foreign vessels and fixed a limit to Russian advance were initiated. As the result of the negotiations a convention containing the following provisions was signed at St. Petersburg on April 17, 1824: navigation of the Pacific Ocean bordering Russia's possessions on the northwest coast of America was permitted to American vessels; the trading posts on those shores were to be visited only by permission of the local Russian officers; no Russian settlement was to be made south of latitude 54° 40′ nor any American settlement north of that parallel; at the end of ten years permission to navigate those waters and to trade might be abrogated by Russia; under no circumstances were arms, ammunition, or liquor to be supplied to the natives.

The negotiations between Great Britain and Russia were more protracted, involving on the part of Great Britain the interests of the Hudson Bay Company whose object was to push its posts to the coast, thus gaining a western outlet for its trade; and on the part of Russia the retention, for the Russian-American Company, of the strip of coast on the mainland as a barrier against the encroachments of its rival from the interior. The negotiations were twice broken off. Finally, the British negotiator being instructed to recede from the demand for territory along the coast, it remained to fix the eastern boundary of the strip of land in question. It was established that Russia was to have a continuous strip of territory around all the inlets or arms of the sea; all the waters within the strip were to be inaccessible to British ships, except by express permission; the strip was to be ten marine leagues wide in all its extent, unless inside of that limit a chain of mountains existed which constituted a natural boundary or watershed between the two countries.

Although the line of demarcation was thus definitely fixed, the constant friction continuing between the Russian traders and the Hudson Bay Company, which was striving to push its posts toward the Pacific Ocean, necessitated further negotiations. Finally, at Ham-

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burg, Germany, it was agreed between representatives of the two companies that the strip of coast between Lynn Canal and Russia's southern boundary should be leased to the Hudson Bay Company for a period of ten years, beginning on June 1, 1840, at an annual rental of 2,000 land otter skins; the Hudson Bay Company was to confine its operations to the territory specified; the Hudson Bay Company was to furnish the Russian colonies annually with a certain quantity of provisions, to be carried on vessels of said company at a fixed rate of freight. The terms of this agreement proving mutually advantageous, it was renewed several times.

Through the years the settlement at New Archangel continued to grow in importance. The naval officers who succeeded Baranof notably developed the shipbuilding industry. In those days New Archangel was the only industrial center in northwest America. With its foundries and machine shops the shipyard at New Archangel had become one of the most complete in the Russian empire. When California was a grazing ground, New Archangel was the seat of vigorous industrial life. From New Archangel came the plowshares, axes, and spades used by the Spanish rancheros; its foundry furnished the Catholic missions on the Pacific coast with their chimes of bells. When in 1848 multitudes of adventurers flocked to the newly discovered gold fields of California, the storehouses of New Archangel were drawn upon for supplies of clothing and food.

Nor was this remote settlement lacking in the refinements of civilization. Many of the higher officials of the Russian-American Company were of noble birth, and to beguile the monotony of their voluntary exile they introduced into New Archangel as much as possible of the life that they had enjoyed at St. Petersburg. Their church was richly adorned, the vestments were resplendent with gold and jewels, on the altar was a miniature tomb of the Savior in gold and silver, the books were bound in crimson velvet and adorned with medallions of the evangelists, set in diamonds, the communion cup was of gold, the miter was studded with pearls, rubies, emeralds, and diamonds. A club house containing reading, billiard, card, and supper rooms provided a recreation center. There was also a library and a race track. Sir George Simpson, Governor of the Hudson Bay Company, who visited New Archangel in 1842, thus described the munificence with which he was entertained:

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The farewell dinner, to which about thirty of us sat down, exceeded in sumptuousness anything that I had yet seen, even at the same hospitable board. The glass, the plate, and the appointments in general were very costly; the viands were excellent, and Governor Etholin played the part of host to perfection.

Throughout the period of outward prosperity, however, the expense of maintaining the Russian colonies in America had been steadily increasing. Baranof's successors had been naval officers, experienced in their profession but without training in mercantile affairs and somewhat averse to engaging in trade. As a consequence, while the shipyard and foundry were alive with industry, the fur trade, hitherto the chief source of income, languished and the dividends of the stockholders decreased.

Russia did not establish a permanent, self-sustaining civilization in America. Like the Frenchmen who penetrated the Mississippi Valley, the Russians did not come to America with the intention of making it their home, but left wife and children behind them when they sailed for America. Although the fur trader possessed hardihood and industry, he was subject to the orders of overlords and lacked the initiative necessary for independence. While the trading posts prospered for a time, while New Archangel was the center of strangely advanced industrial activity and abounded in imported luxuries, the whole structure lacked stability.

In 1860, when its charter was about to expire, the directors of the Russian-American Company submitted to the minister of finance a draft of a new charter together with an application for the renewal of their privileges for a further term of twenty years. Urged by its financial difficulties, the company now sought to transfer to the imperial government the expense of maintaining the authority of Russia in the American colonies, but the disastrous Crimean War having just ended, the imperial cabinet was not ready to accede to the proposition and the granting of the charter was postponed.

With the expiration of its third term, December 31, 1861, the Russian-American Company ceased to exercise, except on sufferance, its powers as the representative of imperial authority. As it became evident that a new charter would not be granted the operations of the company were gradually curtailed, outlying posts were abandoned, and trading parties were recalled, pending the winding up of the

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company's affairs. Upon the failure of the directors of the company to appoint a new chief manager the Emperor sent Prince Maksutof to administer the affairs of Russian America under the title of military governor.

Russia had emerged from the Crimean War with great loss of prestige and with serious financial difficulties; added to these troubles a second war with Great Britain seemed to be imminent. If this foreboding were realized neither troops nor war vessels could be spared by Russia for the protection of her American colonies, separated from St. Petersburg by the breadth of a continent and a wide expanse of tempestuous sea. With her overmastering sea power Great Britain might easily seize regions so remote and indefensible. It was evident that the most effective action to check the advance of British power on the North American continent and to curb Britain's ambition with reference to the Pacific Ocean would be to increase the territorial power and strength of the United States. It was also evident that, the agency through which for two-thirds of a century imperial authority had been maintained in the colonies being no longer available, the need for making some final disposition of the Russian possessions in America was imperative.

It is uncertain when the acquisition of Russian America by the United States was first mooted. It is of record that during December, 1859, Mr. Gwin, then a senator from California, had interviews with the Russian minister at Washington in the course of which he mentioned that the United States might be willing to pay the sum of $5,000,000 for that territory. This unofficial suggestion was duly communicated to the Russian government. Prince Gortchakof replied that the offer was inadequate but that the subject of the transfer merited mature consideration. When the project of bringing Russian America under the ownership of the United States became generally known, however, there was immediate and strenuous opposition on the part of the slave-owning interests to such an extension of free-soil territory, and the matter remained in abeyance until the Civil War had put an end to slavery as an element in American politics. As soon as the unrest caused by internal troubles had somewhat abated, attention was again directed to the subject. In the winter of 1866 the legislature of the Territory of Washington submitted a memorial to the President of the United States praying that the

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government of Russia be requested to permit American vessels freely to visit the shores of Russian America to obtain provisions, water, and fuel, and to make repairs. Soon another influence was felt. The lease of that strip of territory along the southeastern coast which had been granted by the Russian-American Company to the Hudson Bay Company was about to expire. An American company, with headquarters in San Francisco, now desired to secure from the Russian government a lease giving to it privileges similar to those enjoyed by the Hudson Bay Company.

In October 1866 Baron Edward de Stoeckl, the Russian minister to the United States, returned to Russia on leave of absence and brought these matters to the attention of the authorities at St. Petersburg. The Russian government, wishing to reach a definite decision regarding the transfer to the United States of its American possessions, was unwilling to sanction temporary arrangements such as those proposed. In February, 1867, when the Russian minister was about to return to Washington, the Archduke Constantine, the brother and chief advisor of the Emperor, handed him a map on which the boundary lines of Russian territory in America were marked and told him that he might treat for the cession of the region indicated.

Upon the arrival of Baron Stoeckl at Washington negotiations were at once reopened. There were informal but serious discussions between Baron Stoeckl and Secretary of State William H. Seward in the course of which a compromise was reached between the $5,000,000 which had been suggested by Senator Gwin and the $10,000,000 mentioned by Prince Gortchakof. Secretary Seward proposed $7,000,000, which was ultimately increased by the sum of $200,000 to cover possible demands of individual Russians, including the heirs of the Russian-American Company. On March 29 Baron Stoeckl received a telegram from St. Petersburg informing him that the Emperor had approved the proposed terms of the transfer, and on the evening of the same day, at an unconventionally late hour, he visited Secretary Seward, whom he found engaged in a game of whist with his family. The Russian minister stated that the Emperor had consented to the cession and proposed that the treaty should be drawn on the following day. At Secretary Seward's suggestion it was decided that the matter should be attended to at once. Messengers were dispatched to summon the necessary assistants and

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by midnight the Department of State was ablaze with light. By four o'clock on the morning of March 30 the treaty was engrossed, sealed, and signed, ready for transmission to the Senate.

In Congress and in the country at large there prevailed a feeling that the proposition to purchase this remote, unknown region was in the nature of a joke. The name Walrussia which was invented for it was an indication of the attitude of the public mind at that time. After much discussion, however, the treaty was ratified on May 29, its approval being largely due to the persistence of Secretary Seward and the powerful and warm championship of Senator Charles Sumner. On May 18, in the House of Representatives, General N. P. Banks introduced a bill to appropriate $7,200,000 to pay for Russian America, and after weeks of uncertainty as to its fate the bill was passed on July 14, ninety-eight members voting for it and forty-nine against it—fifty-three members not voting.

The ceremonies of the transfer took place at New Archangel, or Sitka as it was now to be called, on October 18, 1867, in a setting of great natural beauty. On the morning of that day the United States Steamer "John L. Stephens" bearing the Russian and the United States commissioners, Captain Alexander Pestchurof and General L. H. Rousseau, and a company of the ninth infantry arrived at New Archangel. At three o'clock of the same day the Russian troops with glazed caps and dark uniforms trimmed with red formed beside the flagstaff of Baranof Castle on the hilltop near the shore. At the same time the United States troops embarked in the launches of the American vessels, the boat of General Jefferson C. Davis, to be the first military governor of Alaska, leading the procession. A burst of sunshine had followed a dreary morning, lighting up the island-studded harbor, framed to landward and to seaward by the dark beauty of the mountains. As the boats made their way toward the shore the sheen of the muskets, the uniforms of the officers, and the Russian and United States flags flying on the vessels made a striking picture. On the parade ground between the beach and the governor's residence were assembled about one hundred officers of the armies and navies of the two nations, a little group of their wives, and a gathering of roughly-clad Russians and half-breeds. Along the curving shore were the canoes from which the Indians stolidly watched the proceedings. The silence of expectancy was broken only by occasional

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bugle calls, brief military commands, the murmuring of the wind, and the plashing of the waves. Marching up to the flagstaff the United States troops took their position to the left of the Russians.

When all was in readiness, the Russian commissioner turned to General Rousseau and said: "Sir, by the authority of His Majesty, the Emperor of all the Russias, I transfer to you, the agent of the United States, all the territory and dominion now possessed by His Majesty on the continent of America and in the adjacent islands, according to a treaty made between the two powers." General Rousseau replied: "Sir, I accept from you, as the agent of His Majesty, the Emperor of all the Russias, the territory and dominion which you have transferred to me as commissioner on the part of the United States to receive the same." Captain Pestchurof then gave the signal to lower the Russian flag. As it began to descend a gun thundered from the Russian water-battery; the United States Steamer "Ossipee" returned the salute, the battery and the war vessel firing alternately until twenty-one guns had been fired by each. As the last gun boomed from the "Ossipee" the Stars and Stripes were raised to the top of the flagstaff.

The interchange of flags was marked by a dramatic incident. In slowly descending, the Russian flag became entangled with a cross-arm. In the tense moment which followed, Princess Maksutof, overcome by her feelings, fell weeping into the arms of her husband. A Russian marine hurriedly ascended in a "boatswain's chair" and cast the flag loose. Slowly drifting, it fell upon the bayonets of the Russian soldiers, its appointed defenders.

With these simple ceremonies Russia gave up her possessions in America and the United States became the ruler of the vast region stretching from the Pacific to the remotest shores of the Arctic Ocean, and from Great Britain's hinterland on the American continent to within sight of Asia—a territory which under its new name of Alaska was to prove "the richest jewel ever snatched from the bargain counter of nations."

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Budgeteering

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THE College of Liberal Arts of the State University was faced with a budget cut. It was clear to all the professors that no administration could deal wisely with the situation without faculty aid. Hence a Committee was elected to study the "activities of the College in respect to relative essentiality and accompanying costs."

The Committee at once started meetings. The Committee met with the President. The Committee met with the Dean. The Committee met with the Departmental Chairmen. The Committee met with delegates from groups of "earnest seekers after truth" who thought they had found it. The Committee examined the Dean's figures on "teaching load" and "cost per credit" and discarded them as totally inadequate after which, by Sub-Committees, it gathered together many complicated tables of figures which finally were seen to be equally inadequate. The Dean's figures were then photostated with explanatory remarks. All this consumed twenty-five meetings. The descriptive part of the report was prepared.

Till now there has been no need of mentioning the Committee members as individuals; but the next step, that of deciding on a description of the essential and peripheral, broke down the five-fold automaton into persons. Professor Ames was a scientist. He was devoted to his laboratory but had enough of a flair for mathematics to be a physical rather than a garden variety of chemist. In spite of giving away most of his best ideas to students to be under-developed into doctors' dissertations he still published each year one or two short papers in his own right. Bradford was professor of Greek philology and had been a Rhodes Scholar. He was Scotch Irish except for that branch of his family tree which had given him his name and four years at Williams. Williard was a graduate of the Commerce School which was still a part of the Liberal Arts College. He had specialized

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in advertising and had later gone into journalism. Ten years after graduation he had written a book on *Business and the Press* and hence, when the course in journalism had been recently established he had, in consideration of the depression and a natural liking for teaching, accepted, at what was supposed to be a large financial sacrifice, the position of Director of the School of Journalism. It is sufficient description of Harbush and O'Fallon to say that they were respectively professors of sociology and speech.

At the twenty-sixth meeting it was decided that each member would bring to the twenty-seventh meeting a statement of faith as to the "essentiality," etc. These were:

Ames—A great university is distinguished from a college by its research. There are hundreds of institutions for the feeble-minded. There are thousands of college country clubs for the average dub. The university is for the discovery of knowledge by the trained investigators of the present and the training of research men for the future. Consequently the teaching burden must be minimized. All students should be trained in the writing of concise English, in the reading of French, German, and possibly Italian, and in mathematics. The rest of a student's time should be spent in specialized work in one subject.

Bradford—The Liberal Arts College is founded and maintained to give a cultural training to those who can receive it. It is better for a man to appreciate Giotto than to advertise depilatories. The reading of Horace is more educational (without great loss of sex appeal) than enthrallment in *Snappy Confessions*. A sound linguistic background, philosophy, a knowledge of the masterpieces both of literature and art, a little mathematics, and perhaps a course or two in science is the basis of the education of any good intellect. It is not our business to educate the second rate or the gold digger. Not only should business courses be eliminated but administrative expenditures should be cut at least in half.

Williard—The basis of well-being in the community is the well-being of the individual. No man can be happy or be a good husband, father, and neighbor unless he is qualified to earn a sufficient amount of money to live according to the American standard, educate his children, provide for his old age, and leave a moderate estate to secure the future of his family. The primary purpose of the college is to train men, and women too, to earn a livelihood. We should slough off courses that serve no practical ends.

Harbush—The world is at the cross-roads. Our economic system has broken down. We must build anew or expect our civilization to crumble. Want and starvation will wander over the face of the earth. Our curriculum must point towards an understanding of economic problems. What we need

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most is a body of citizens trained to think intelligently on social questions. Leadership must be developed and so must followership unless democracy is to vanish. For the first two or even three years we must train all our students in economics, in sociology, in applied history, and in statistics. Stop teaching for culture. Study Russia. Study the tariff. Study taxation. Wake up!

O'Fallon—This is not just a college located in this city. Its campus is the State. There is not one of the sixty-five counties which should not receive the aid of this institution. There is not one of the 1,972,506 adults in the State who should not be served by us. The radio should tell our citizens what the laboratory discovers. The press should make each mother aware of the psychologists' important discoveries concerning the complexes established through spanking. The drama and the lecture platform should spread the cultural influence of Shakespeare and Shaw, of Aristotle and O. Henry. Of course this will mean an increase in administrative costs, but nothing else will return as much to the State or make the State feel more kindly towards its great University and our College.

After exchanges of compliments on style and dissents on opinion, the twenty-seventh meeting was adjourned.

Harbush and Williard walked home together. "You're too damn individualistic," said Harbush. He did not use even this mild profanity because of instinct or training, but, like most sociologists, having been descended from ministers, swearing became a token of liberalism. What pants were to the early suffragettes "damn" was to him. "You're too damn individualistic, but still you're on the right track; you're not off in the air about research, scholarship, and culture. We can write something to get across."

Similar reasons drew Bradford and Ames together though Bradford objected to the slur on small colleges in Ames' report and Ames thought the references to depilatories and Horace a little undignified. O'Fallon, though having an orator's desire to convince, also had the orator's instinct to conciliate, and contented himself with complimentary objections to the new proposals.

The twenty-eighth meeting brought forth:

Ames and *Bradford*—We recognize that citizens must be trained to be self-supporting members of the state with social consciences. We also believe that the Extension activities of our faculty have served the cultural and economic life of the state. We nevertheless believe that the primary purpose of the University is to advance knowledge and culture through the instruction of the intellectually superior among our youths, and through the research and other

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scholarly activities of the faculty. A knowledge of foreign languages and foreign literatures is basic. Mathematics is essential to scientific research and a knowledge of Greek thought. Specialization, at least to the point of gaining some idea of scholarship and research, should be insisted upon. The study of pure science is of more cultural value than some forms of advertising. The classics are preferable to modern sex literature as a basis for a broader intellectual life. Even [this word inserted by Ames] philosophy is of more importance than courses with more ulterior ends in view.

In order that the faculty have the necessary time for those research and scholastic activities which contribute so directly to the welfare of the state and to the efficiency of the instructor, we recommend that the teaching load be not increased. Administrative costs must be cut sharply.

Harbush and *Williard*—We do not wish to belittle the cultural inheritance of the past or the gifts which science is making to civilization. However, in 1933 the chief problems before us are economic. The graduate of this College must know both how to deal wisely with his individual problems and how to cooperate intelligently in working out a new social order. In order that the faculty may be useful teachers because they know from experience the problems of the economic world, we feel that the teaching load must not be increased. Administrative costs should be cut.

At the thirtieth meeting Harbush and Bradford submitted another attempt containing sentences such as:

"Broad training in science and in appreciation of art and literature is to be preferred to work which is more directly applicable." "Preference should be shown to the training of those of superior intellect." "We do not belittle the usefulness of the services of those individuals who have through Extension activities enlarged the influence of the University."

Of course this was unsatisfactory. At the thirty-third meeting, however, the following was unanimously adopted:

A great university is one where the youth of the State are taught by able teachers who, while being eminent in scholarship and research, realize the larger significance of the college to the State. The College, while training each student to be proficient in some field of work, must make him aware of the cultural heritage of the past, the nature of scientific method, and the economic problems that now confront us. It should also train him to be self-supporting. Broad training in science and in the appreciation of art and literature may often be preferred to too much work of a purely practical nature. Those of superior intellect should not suffer because of the necessity of being trained in the same classes with less gifted students. The College should, whenever

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possible, continue to spread its influence to the borders of the State through the Extension activities of its faculty. We emphatically believe that the research, instructional, and extension work of the College will suffer if the teaching load is increased. The administration should consider the possibility of cutting costs of business items.

When the report was submitted to the faculty a large number of amendments were suggested. These were largely submitted by people who, by tradition, represented minorities. Moreover the first amendment came dangerously close to affecting the interests of the English and mathematics departments, thus allying the language department and the sciences against all changes proposed. Consequently, with one exception, all these suggestions were turned down. On the earnest solicitation, however, of the professor of psychology and the registrar the third sentence was changed to read: "It should prepare the student by training and vocational guidance to be self-supporting."

After the faculty meeting was over the professor of English, while being driven home by the professor of philosophy, remarked: "That was a pious report. It was a shame the Committee contained no one like you who had individual opinions." Of course the reply was tacit assent.

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Modern Art

Under French Influence

ERNEST KNAUFFT
Writer, Lecturer, Teacher of Art

"'*A quoi bon?*' Madame de Staël has denounced as '*la plus vulgaire de toutes les questions.*' "

A PERSON familiar with the different epochs of art and their varied manifestations is not unduly disconcerted by new developments, which may startle by their technique or may disclose an unusual point of view on the part of the artist. If the art lover enjoys the Greek 5th century B. C. vase paintings by Douris or Brygos, the 13th century stained glass of Chartres, the 17th century etchings of Rembrandt, or the 18th century Japanese wood cuts of Kiyonaga, Utamaro, and Harunobu, he is happy that there are so many ways of expressing images. On seeing a new genre he does not cry out, "That is not according to accepted standards; it's against all canons of art." In enjoying the art of the past he has never felt that all the graphic arts must be of one pattern. He accepts varied techniques gladly, and seeks to find new formulas, being quite sure that the termination of the language of art has not been reached. Let us use the same philosophy in looking at some of the aspects of "modern art."

For some years the Nestor among the "modernists" was Paul Cézanne (1839–1906), the most potent factor in bringing about modern art methods. He was the copula between two "schools"—the first "school" comprising the long period of the classic French painting as represented for over two centuries by Claude, Poussin, and David, followed by a second traditional period represented by Courbet and Manet, and a third represented by Cézanne's student-day friends, the Impressionists of 1874, Monet (1840–1926), Renoir (1841–1919), and Degas (1834–1917). The second "school," on the other hand, comprises the recent period when Cézanne gave up Impressionism. This modern period includes the Post- or Neo-Impressionists, and the "School of Paris" represented by such men as Gauguin, Van Gogh, Seurat, Matisse, and Picasso.

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Unfortunately during much of his life Cézanne's contemners far exceeded his supporters. Even his best friends did not always stand by him and it is reported that towards the end of his career Zola, who had defended him in the press in the early days, said (on a visit to their old home, Aix-en-Provence) that he "did not wish to meet that failure!" Today, however, Cézanne's position is secure. And it cannot be too strongly stressed that the clumsy workmanship of his early paintings, so puzzling to the public, did not come from any desire on his part to be bizarre but was the result of gaucheries arising from the fact that he was not a well trained draughtsman; while on the other hand both Matisse and Picasso were at the start skilled draughtsmen, and all the outré exaggerations that brought them before the public were premeditated deflections from their sound academic training.

Cézanne's close connection with the classic past while he worked and felt in the living present made him the unique figure that he was. For he said, "What I wanted was to make Impressionism something solid and durable like the art of the Museums." And also, "I remain the primitive of the road which I have discovered."

The first view of Cézanne's paintings sometimes brings genuine disappointment to many persons. In some of his landscapes the trees do not seem to have any leaves, the foliage instead resembling bunches of greenish cotton. The bare limbs, too, seem cut off in their growth, as though some megatherium had lifted his jaws to them and snapped off their pendent ends: they have not the graceful curves we have been used to seeing in the pictures by Corot. And in some of the leafy branches that catch the sunlight there are dentil-like brush marks of yellow-green pigment which do not seem to melt properly into the darker greens surrounding them.

Perhaps for the purpose of an introductory study of Cézanne's art his sketchy water-colors are better than his finished oils. He is a superb water-colorist—that is, to any one whose eye is trained to see the nuances of the lights and shadows out-of-doors. Otherwise his aquarelles look like childish daubs, and may by chance be hung upside down—it has been done in the art galleries. It is in these water-colors that we may see most clearly Cézanne's power to simplify images, to make "abstracts." They are not "views of nature," not "sketches of places"; they are graphic records of certain selected forms of nature, not of forms that are aspective to the casual or momentary glance of

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the artist (the condition that interested the Impressionists) but forms that the painter selects as organic or fundamental. Today these are being called "significant forms." In looking at these water-colors we must bear in mind that the artist is not thinking of such characteristics or elements as are revealed by the microscope, but is enamoured of such characteristics as are revealed by sunlight—that become "plastic" to the eye by virtue of their lights and shadows. Spectators at our art galleries, forgetting this, do not respond to the broad washes of yellowish green that represent in a Cézanne the very *essence* of sunlight. Cézanne, however, said, "I wished to copy nature but I could not. But I was satisfied when I discovered, for instance, that the sun could not be reproduced but must be represented by something else in color."

The extreme condensation in Cézanne's water-color studies is by a literary analogy comparable to the marvelously compact Japanese five line "tanka" poems. The mental control a painter must exercise in making such summaries as Cézanne made of scenes that in nature are veritable tapestries of thousands of leaves, variegated veins, ramifications, rocks, and lights and shadows, would be akin to the control over his faculties which a literary man must exercise in making a précis of the dictionary. The studies are, it is needless to say, "caviar to the general"; but because of their laconic content, and because, also, they are executed with a very high-keyed palette, they have influenced the aquarellists in all countries where painting is practiced.

Two things, quite paradoxical, are to be especially noted—first, that while in these water-color landscapes, and in some of his figure subjects in oil, Cézanne reduces his brush strokes to a minimum, at other times he uses a maximum number of brush strokes, as in his greatest landscapes, the many different views of "Monte Sainte-Victoire," in which he juxtaposes shade after shade of reds, greens, and blues, in "close harmony," making a sequence of violets, mauves, purples, and lavenders rarely seen in the past in such profusion in any single picture. And the second notation concerns the change which in time developed in his methods. When in 1874 the Impressionists organized, Cézanne joined with Monet, Sisley, Pissarro, Renoir, and others working from nature, and strove for the momentary effect of sunlight, but later on he gave up that form of realism (as did Renoir) and worked out his own distinctive method of "abstraction"—of

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selecting the essentials of a scene. This capture of the spirit of a place or of a mood, this spiritual quality, links his art with the ancient art of China which gives us a picture that is not a facsimile of a mountain, but an abstract of the sum of all the mountain's aspects. Indeed it may be true that Cézanne would not have had so large a following had it not been that Chinese art has of recent years been made familiar to artists, and an affinity between the two has added interest, the one to the other. In the work of the Chinese masters and in that of Cézanne a certain calm pervades the whole picture because of the balance, "composition," or "organization." It is very difficult to define the term "organization," now so generally applied to the canvases of Cézanne. Primarily it is "composition," but there is more in Cézanne's "composition" than the mere "arrangement" of lines and spaces such as we associate with the classic compositions of Raphael, Claude, and Poussin.

A fair idea of what this "organization" is may be gathered from the faithful study of the small landscape etchings by Rembrandt —from originals, if possible. These tiny plates are the result of prodigious *selective* vision. Study Rembrandt's "Landscape with Three Cottages," "Landscape with a Flock of Sheep," "Landscape with a Haybarn," "Landscape with a Square Tower," "Landscape with a Ruined Tower and a Clear Foreground," with the eyes half-closed, again with one eye, making a sort of spyglass of the hand, and looking through it in such a way that the margins of the picture are covered, and the eye focuses mainly upon the central portions. One may then discern the great marvel of perfect art—different elements uniting in one harmonious whole with the atmosphere surrounding them—the very visual world in which we live and move and have our being.

This is the special quality that we also find in Cézanne, the quality of giving to the spectator just as much of nature as the method employed will stand, by abbreviating details, and by using sure progressive steps in modeling till a harmonious unit conveying the artist's conception of the subject at that particular time is obtained. Later he may do the same subject over again, over again more than once, employing a different medium, pen and wash in place of etching, watercolor, or oil, or he may employ the same medium but use a different technique, etching in outline, or with very little shading; or when he is painting he may change the composition a trifle, or paint in a lower

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or higher "key." But with both Rembrandt and Cézanne the finality is a graphic record of a visual reflex that must be an artistic unit.

There is a striking analogy between the career and the work of Rembrandt and the career and work of Cézanne. Both had a measure of success. Rembrandt was successful at the age of thirty-five but later lost his prestige. As "a selling painter" Cézanne was never successful during his life-time but before he died he was looked up to by many of the most vital artists of the day, though he died in comparative obscurity. But in the case of both artists their fame increased steadily after their death and in both cases this fame is predicated upon their spiritual intensity rather than upon their technique. The late Kenyon Cox, writing of Rembrandt, said: "If Rembrandt was not in the ordinarily accepted sense of the term a great draughtsman, neither was he, if the words are to be used with any strictness, a great technician." Every artist would understand what Mr. Cox meant and acknowledge the justice of his statement, but most artists would add, "Yes, but his etchings are about as great masterpieces of draughtsmanship as the world has ever seen, and his paintings are uncanny in their spiritual power." It is too early yet to sum up Cézanne's place in the history of art, but there will, no doubt, always be the feeling that his technique was not great "in the ordinarily accepted sense of the term."

Perhaps it is therein that he has been of greatest service to Modern Art—that is, that without great technical equipment, by sheer earnestness and sensitiveness of vision, he became the most potent factor in the art of our day. In some of Cézanne's figure subjects, moreover (as for instance, in "The Card Players"), there is a Rembrandt-like union of chiaroscuro and color plus a calm dramatic interest that lifts them way above the ordinary genre painting.

About twenty-five years after the recognition of Cézanne as a modern master, Henri Matisse (b. 1869) became a moving force among the younger painters. But academic painters and public alike were outraged at the audacity of his early work. His large bare canvases with here and there an ill drawn chair, table, or some still life, intermingled with daubs of more or less raw color (such as were seen at the New York "Armory Show" in 1913) seemed to the man in the street the very antithesis of art. Matisse's "Sailor" with a blue suit and almost no corporeal form, but flat like a huge paper doll, the face

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outlined in a raw blue, was, it seemed, an insult to the picture-loving public's intelligence. Then followed an avalanche of girl's heads and nudes where eyes were missing in the faces and the bodies were dropsical; and these were outnumbered only by a wholesale importation of Turkish-clad ladies, sprawling about amid highly colored draperies, piebald with splashes of pinks, reds, and blues in prismatic effulgence! But by degrees the public became accustomed to the artist's point of view and Matisse himself modified his method of painting: in place of the bare canvas and the heavy blue and black outlines came succulent color; values were "established" with a sureness that approached Velasquez, Renoir, and Cézanne; and by the time the painter received the Carnegie Pittsburgh prize in 1930 he would hardly have been recognized as one of the "fauves" of 1906, so complete in color and atmosphere were his canvases.

Another thorn in the flesh of the academic-minded is Pablo Picasso (b. 1881), a Spaniard, but, having worked in France all his life, classified with the "School of Paris." His art is Protean. At one time his paintings are of his "pink period," at another of his "blue period," at another of his "classic period"; now he is etching with a high degree of finish and of modeling, now in pure outline; sometimes he paints in Cubistic "abstractions," and at other times in sober earnest, in a quiet, traditional manner, as in the "Portrait" of his wife which received the Carnegie Pittsburgh prize in 1930.

Paul Gauguin (1848–1903), began painting as an amateur, had very little art training, and did not begin to exhibit till after he was thirty. He traveled about considerably, working for a few years in Tahiti, and in the Marquesas Islands where he died in 1903. His independent nature appears in his compositions, which have great simplicity of contour and rich decorative quality in color. When he paints nude figures, in their natural habitat, with a background of palms and tropical flowers, he invests the nude with less artificiality than it seems to have when the Parisian artists paint it in the well upholstered boudoirs of the city.

Georges Braque (b. 1882) was with Picasso a founder of a band of experimenters who called themselves "Cubists." It is reported that this sobriquet originated in a chance remark of Cézanne's to the effect that "everything in nature is modeled on the lines of the cube, the

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cone, and the cylinder. If you understand how to paint these simple forms you can paint anything. Contrasts and modulations of tones—there you have the secret for drawing and modeling."

It was quite beyond reason to use this perfectly sane statement as a charter for a deluge of ill-drawn absurd "arrangements" of unrelated geometrical symbols, as did many an imitator of the Cubists since the origin of the "movement" in about 1908. But a few of the early members of the group and a few more recent exponents of the "ism" have produced concepts that may be called "original" in the truest sense of the word. Braque is among these innovators. His very simple still-life groups are harmonized in such low toned colors, into such patterns of quiet gradations of planes—he uses black with such original judgment, that we cannot but feel the man is sincere, and a true discoverer of decorative harmonies not in common use before his day in Occidental art.

This Gallic genius for using color variations that are not too evident makes French art distinctive in many decorative fields. Today in Paris there are being published and sold for a few dollars apiece "prints" cut from patterns designed by Picasso, Lurçat, Severini, Jean Hugo, and Gleizes. Looked at perfunctorily they seem like miniature posters which any clever designer might make, but on careful scrutiny one discovers that the stenciling (*porchoir*) process used is capable of giving exquisite results: that Severini, for example, with a number of flat colors (the pigment is generally body color, gouache, and it prints "mat"—with an unvarnished effect, like fresco) has succeeded in bringing to a focus, with a most cunning distribution of blacks and blues, a marvelous chromatic effect quite transcending his oil paintings, while Hugo with fewer colors and the aid of neutral grounds suggests French "peasant furniture" decorations. Picasso also designs for the *porchoirs* and while his compositions are certainly childish in content, on close acquaintance one is aware of a hidden power inherent in the lines and masses. Almost certainly if one of his prints were shown to our American designers of car or magazine advertisements and they were challenged to equal the Picasso sheet there would not be a single designer who could come up to its supreme degree of coordination. It is in such by-play as this that we often find the acid test of French authentic design.

Vincent Van Gogh (1853–1890), a Hollander, having studied a

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short while with his brother-in-law, Anton Muave, went to France, and is usually classed, as in the case of Picasso, with the "School of Paris." Van Gogh's art career was so short, some dozen years or so, and his style so individualistic that his influence was not so great on the art of his time as was that of Cézanne, Matisse, and Picasso; but his reputation has been growing since his death and many of the great art collections of the world contain examples of his brush. His influence lies not so much in the direction of his technique—his brush work was extremely rough—as in his forceful line, and his emotional powers. He gave life to a cypress tree beyond that given by almost any other painter who ever lived; his tree trunks twist and turn, the bark is split, and the roots take a firm grip upon the earth, while the trees in a Corot landscape, when hung near a Van Gogh, look like the paper scenery of a toy theater. Van Gogh drew with a Chinese-like line and painted with a nervous brush, sometimes even furiously, with swinging undulating strokes reminiscent of El Greco. In his calm moments he is sometimes like Millet—whom he liked to copy—giving sculpturesque bulk to commonplace objects—peasant furniture, rush bottom chairs, and narrow wooden beds.

Compared with the European public the color *knowledge* of the American people *en masse* is inadequate for an appreciation of modern paintings. With millions of dollars spent every year for coal tar dyes, an army of chemists and stylists at work making textiles "chic," "swagger," or "intriguing," another million or two dollars spent for paints, and another army of experts interested in pigments for our house painters and interior decorators, how many persons have the training to visit an exhibition of Chinese antique textiles and ceramics, and to report intelligently upon their color nuances? Is there any one person who can analyse the Oriental harmonies of yellows, reds, blues, and greens and their subtle scaling of tones and shades? The truth is that our Occidental eyesight is not trained to focus on delicate gamuts of color tints and shades. But to understand modern painting one must be familiar with the Prussian blue and gamboge that make green, and the crimson lake and Prussian blue that make purple; and, further, why the modern water-colorist may discard these very colors because they are pronounced fugitive by chemists. Take Picasso's white for example. It is no small accomplishment to put upon canvas a pigment

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that has been used for thousands of years, and used by all painters, used in every different kind of fashion one can think of—put on as an under painting, mixed with all the colors to change their shades, scrumbled over colors to reduce their tones—and achieve, as Picasso has achieved, a quality of white heretofore unknown to picture making. It was principally during his first period, probably, that he reached the most distinctive color frontier. To have gone beyond that would have been an exhibition of bravado. But in these days when so many painters are seeking after novel nuances of color it was no small achievement for Picasso to create the white in the draperies of his "Woman" in the Bliss collection owned by the New York Gallery of Modern Art.

Van Gogh was perhaps the most extreme colorist among the Post-Impressionists. In Roch Grey's notes on "Vincent Van Gogh," in the "Valori Plastici" series, published in Rome, we find some excerpts from Van Gogh's letters which remind us how absorbed in color combinations he was. "Pale orange sunsets making the ground seem blue," "Splendid yellow suns," "Cornfields of yellow ochre slightly tinged with red, the yellow of the chrome as clear as the sun itself, which is chrome 1 with a touch of white, while the rest of the sky is chrome 1 and 2 mixed. Size of canvas 25 square," "Violet town, yellow star, blue-green sky, corn with old gold tones, yellow gold, red yellow. Canvas 30 square."

But the less extreme French painters were equally concerned with color effects. Every record of their aims and experiments contains some such mention of trials as the following:

> Bonnard, Vuillard, and Roussel tried painting on mill board. Mill board absorbs oil and gives a mat quality to colour somewhat akin to fresco. Painting with widely-spaced brush work, they allowed the grey tones of their ground to show through here and there just as they used the white paper in water colours. They did the same when painting on canvas. The warm ground which they used showed through and contrasted with the cold tones which partly covered it. They thus obtained finer quality which enhanced the harmonious unity of their pictures (*The Post-Impressionists,* Basler and Kunstler).

Again the same authors write of Bonnard:

> Thanks to the use of earth colours and ivory black, which the Impressionists had forbidden, he obtained perfectly new low-toned harmonies.

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And Cézanne has said regarding the introduction of so much blue into his pictures:

> Lines running parallel to the horizon give space, either a section of nature, or if you prefer it, the whole scene which God has spread before us. Lines perpendicular to the horizon gave depth. But man sees Nature more in depth than in flat, whence it becomes necessary to introduce a sufficiency of blues into our vibrations of light, which are represented by yellows and reds, to convey the feeling of atmosphere.

Perhaps attention to values is one of the most salient characteristics of modern art. The Egyptian wall decoration, the Greek vase, the medieval stained glass window, and much of the painting of the Renaissance was great art despite the fact that it was flat decoration lacking in aerial perspective. But beginning with the Renaissance, and being developed in our time, a necessary element in nearly all kinds of painting has been that quality which makes the spectator feel that an object in the background, of the same color and texture as an object in the foreground, is grayer than the similar object in the foreground because between the two there is a veil of atmosphere which takes away from the carrying power of the receding object. Everybody knows that, for example, in looking down a railroad track flanked with telegraph poles, not only does each pole, as the line recedes, become smaller than the one nearby, but that it has less luminosity in its lights and less weight in its shadows. This principle has been known for centuries, and in the past for each receding pole the average artist mixed a little more white paint with his local color mixture. Consequently if the line of poles extended for a great distance the last one would be, perhaps, almost as gray as a cloud. But in the old days there was not much care on the part of the artist to give the full volume of color to the telegraph poles, in the middle distance and distance, that they might have in nature. In other words, after the foreground was passed, the distance, whether buildings, water, mountains, or figures, was portrayed by a general grayed local color. Today, however, the painter is just as much concerned with *the exact coloring of his middle distance and distance as he is with the foreground.* In fact, today, with painters of the type of Cézanne, there is not a particle of the canvas that does not receive the maximum amount of the painter's attention. A Cézanne landscape is amazing in the color-

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ful quality of its distant objects, especially of its shadows if there are green trees, hills, and rocks, and in the nuances of pinks, blues, and yellows that give vibration to these distant objects. In the old masters' landscapes or even those of the Hudson River School of America the distant objects, by the addition of white paint, have been for the most part simply "reduced" in carrying power. The illusion of distance is quite as satisfactory, just as the illusion of distance is satisfactory in a photograph without color, but the vitality found in a modern painting is not there. It is as though we saw the distance through a slight fog, or summer haze.

In examining Cézanne or almost any of the Impressionists like Monet, Pissarro, and Sisley, and very especially the "Divisionist" or "Pointillist," Seurat, we recognize very plainly this quality of values obtained by several broken colors, most evident in the shadows. But in examining the work of Manet and Dégas and of the more recent painters, Van Gogh and Gauguin, this quality is not so evident, since the painters mixed the pigments on their palettes more thoroughly—hence did not use broken colors—and indeed were not quite so sensitive to the pearly-like quality of middle-distance tones, as was Seurat for example. But it must be borne in mind that they, as was also the case with Courbet, El Greco, and Delacroix, and with Whistler, did introduce into painting a more exacting recognition of values than that which we find in most of the old masters.

In addition to this subtle distinguishing of gradations of color in relation to one another, by the use of broken color (as with Seurat), we find also in many "modernists" an effect obtained through a peculiar sensitiveness to the relative values of the chromatic scale, gotten by sheer awareness of the proper *force* of each local *color*—irrespective of the atmospheric veil between the receding tints. This is difficult to explain in words, and even when in front of a picture by some of the "moderns" it is difficult to make a spectator realize that the painter, having *changed* the intensity of his hues without greatly *reducing* their intensity, gives an impression of the colored objects in their *relative* positions. Thus, despite its greater force of color, a plant shown in the light of a window at the back of a room can have a certain color value which makes it seem further away than a plant of the same local color shown in the shadows of the foreground.

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Among the topsy-turvy developments that have come about in Modern Art's evolution nothing is more amusing than the recent trend toward the "subject picture" and the stressing of the function of art "to reflect the life of the time." Originally Impressionism, it is true, did seek to reflect the artist's surroundings objectively; but it was opposed to Romanticism and to the "topical" picture. And later "art for art's sake" was preached by many of the Cubists, and in our day Lurçat has gone on record as saying that it is not what is painted that counts but the way it is painted. Yet owing, perhaps, to the revival of mural painting, and the very intense hope on the part of the artists that the revival may become permanent, figure painting, with its dramatic elements, has returned to favor. Rivera and the other Mexican mural painters like Jean Charlot, and José Clemente Orozco, have introduced a partial element of the "decorative" but on the whole in the walls recently embellished it is the subject matter rather than the color that is of prime importance.

Although in the early days of "modern" art it was subjected to much abuse, some writers were fair in their estimate of it. Mr. Poore in 1913, the year of the Armory Show, wrote[1] seriously of the many manifestations of the new art of that period, which was then known to the public as Cubism. Mr. Poore, being himself a painter, gave full credit to the leaders of the period as to their ability, as to their sincerity, and as technicians and innovators. He said:

> With Cézanne, Gauguin, and Van Gogh there can be no doubt of sincerity. Cézanne was a recluse who wanted to be let alone, content to probe into the essence of natural aspect and render its elemental qualities. The directness of his painting would appeal to any one, in whatever station of life or ignorance of art, as *a great simple honesty*. It was not subtle, it was not finished, it was merely the reflex of a genuine mind.
>
> Nor can we give a less sympathetic hearing to the cry of Van Gogh that anything toward which he was drawn provoked a "holy ecstacy" in him, or deny belief in his assertion that the more ill (crazy) he was the better he painted. The mere feverish, cataclysmic technique of his work bears sufficient evidence of genuineness.
>
> Gauguin, the man, was *sui generis* a perfectly simple and natural anarchist who brushed aside convention in his search for fundamental things. So important to his art did he esteem the unfettered mind that he declared himself in revolt against all influences: "Everything I have learned from others has

[1] *The New Tendency in Art*, Post-Impressionism, Cubism, Futurism, by Henry R. Poore, A. N. A. Illustrated. Garden City: Doubleday, Page & Company.

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been a hindrance to me." From these to Matisse is a long step. Matisse announces that "Expression lies not in the passion which breaks upon the face, or which shows itself in violent movement, but in the whole disposition of the picture. . . . I condense the significance of the body by looking for the essential lines. . . . That for which I dream is an art of equilibrium, of purity, of tranquility, with no subject to disquiet or preoccupy; such as will be for every brain worker a sedative, something analogous to an armchair."

In much of the "cubistic" and "abstraction" painting the lines and forms are purposely a deviation from the normal; they are selected for composition effects only, just as are the lines of a Scotch plaid. Often the public does not enjoy them, chiefly because the painting has been labeled "Nude Descending the Stair," or "King and Queen Surrounded by Swift Nudes" (vide Marcel Duchamp). The public feels it is being cheated or made sport of when it can find no "nudes" or "kings" or "queens" in the picture, only lines and masses that may suggest nothing human or pictorial. Later "abstractionists" like Leger, Lurçat, Gris, Miro, Ozenfant, and Picabia do introduce partial equivalents to natural forms—half of a head, armless figures, and the like, but all these are purposeful and premeditated composition "motives" only. And it is very important that the student of "modern art" should not confuse this "decorative" use of lines and forms and of irrationally related parts with certain frank loose drawing, over-accented and distorted—forms that are genuine character delineations. Such drawing is sometimes found in the work of Van Gogh, Modigliani, Dufy, Braque, Chirico, Van Dongen, Dufresne, Gromaire, de Segonzac, Severini, Soutine, and many of the German modernists.

Although "modernism" is more easily recognized in painting than in black and white, and although the innovations in technique are greater in color than in black-and-white productions, still in regard to treatment the graphic arts of today do reflect a decided change. There has been a revival of lithography because that process gives a close facsimile to an artist's crayon or pencil drawing, and allows greater freedom of working, especially in shading, than does engraving or etching. While the lithographs of today are not carried as far as the lithographs of 1850–60, the sketchy drawings of men like Matisse, Rouault, Marquet, Picasso, Bonnard, and dozens of others contain a freedom of autographic passages, if one may use the term, that has

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rarely been reached in the graphic arts of the past—possibly Daumier and Garvarni are exceptions to this statement. Some experiments, too, in which only a few color stones have been used, have produced very rare chromatic effects; and there are a limited number of isolated experiments made by Cézanne and Gauguin which point to the unusual possibilities in this form of the graphic arts.

In considering the meaning of "modern art" and in reviewing the status of art today it is absolutely necessary to keep in mind the psychological factor of association. Suppose you walk down the street, and that on the opposite side there is a long low building surmounted by a flag, a white one with a large red disk in the middle. A group of school-boys turn the corner and suddenly begin to shout and wave their caps in the air; a little later two short men of dark complexion approach and as they go by lift their hats sedately; presently a quartette of serious looking men stop in front of the building and, looking up, animatedly discuss something, pantomiming with their hands, as though it were a matter of "proportion" and of the "placing" of some "motive" in relation to some rectangle. You become interested and ponder; then you come to the conclusion that the boys on seeing the flag were delighted that the rink was now open for skating; that the two men were Japanese and thought they were saluting their country's flag; that the four men were architects and designers and were disputing over where to put a red disk inside a white ground and how much space to leave around a "motive" placed in a given rectangle.

You epitomize what you have seen and realize that the flag was a concrete symbol, and that reactions vary according to the cultural "background" of the spectator. On arriving home you perhaps spend the whole evening, and one may do so with profit, in reviewing the many variations arising from a mental reaction to a concrete image.

It is futile to think that there are definite, stable, immobile, or immutable laws or canons determining the significance of a work of art. The spectator's qualifications for understanding lie in the degree to which the quality of his mental equipment allows him to associate a graphic symbol with a concept and to make this association rich and vital. To illustrate this proposition let us follow our disk symbol a little further. The white flag with a red disk and its ice-skating implication could not possibly mean anything at all to boys from

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equatorial Africa; as a novelty it could not stir up a visiting Eskimo; in a German it would not arouse the emotion it would excite in a Japanese. In these few instances the symbol itself was not on trial but rather the equipment of the spectator to recognize its implication.

We may plunge very deeply into the technical complications in painting, yet it will always be clear that the judgments of the public upon these technicalities are valid only in so far as the public is skilled in passing judgment upon works of art. It is at this point that the educational world should focus its attention. Properly studied, painting would reward intensive psychological investigation. A thousand and one "references" spring up as we study art history from this point of view. Though the refusal of any age to accept its artists may be just as significant as the art activities of another age, historians so far have shown little or no cognizance of the fact. When, then, today, all over Europe, and in China, Japan, and America, art production is in a ferment, it is not surprising that art judgments multiply by the thousands, since for every picture that is exhibited there are hundreds of verdicts pronounced.

The influence of modern European art upon American art has been both wholesome and malignant. It has been wholesome in that it has taught our young painters the value of self-expression, and in that it has taught them to see possibilities in all kinds of form, and to emphasize that form, and to replace timidity of modeling and accent with dynamic plastic volume. But it has been malignant in that it has led would-be "modernists" to great license, to exaggeration, and to woeful exhibitions of bad taste. On every hand there has been the obviously "derivative."

We should not be discouraged because our country has as yet produced no international or colossal figure in "modern art." If the French capital supplies the world with several artists of super rank in a decade, we must remember that Paris is a magnet drawing to it talent from the ends of the earth. Not all her artists come from France—Spain has given her Picasso, and Holland, Van Gogh. Paris is a melting pot supplying the art world with a vital flux. In mining, in metallurgy, and in chemistry, experts know that it takes a large quantity of raw material to produce a profitable residuum. It is so in the alchemy of art. America may continue to hope for her Michelangelo.

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In Praise of Politicians

STANLEY KING
President of Amherst College

SOME fifty years ago Mr. Justice Holmes, in addressing a graduating class at Harvard University, said, "War, when you are at it, is horrible and dull. . . . I hope it may be long before we are called again to sit at that master's feet. But some teacher of the kind we all need. In this snug, over-safe corner of the world we need it, that we may realize that our comfortable routine is no eternal necessity of things, but merely a little space of calm in the midst of the tempestuous untamed streaming of the world, and in order that we may be ready for danger. We need it in this time of individualist negations, with its literature of French and American humor, revolting at discipline, loving flesh pots, and denying that anything is worthy of reverence—in order that we may remember all that buffoons forget." He was speaking of the faith of the soldier, a faith which has burned brightly in America's most distinguished living political philosopher ever since he fought in the 20th Massachusetts Regiment in the Civil War. We easily forget how large a part the soldier's faith has played in the development of our thinking, our conventions, our attitude toward dangerous sports, our ideals, even of our language. The ideal of the gentleman, the concepts surrounding personal honor, the ideal of glory, the implications of patriotism, all are inextricably interwoven with man's assumptions in regard to war. A large part of our literary heritage, both poetry and prose, derives its significance and its beauty from our traditional attitude toward the soldier's calling.

Today our young men and women in college are inspired by an idealism against war. The students at Oxford University voted overwhelmingly against "fighting for King and Country," and the students in our American colleges are moved by a similar idealism which finds expression in similar pronouncements. Their point of view finds support and approval from a large number of our own generation, from men and women who participated in the World War, who

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know its unspeakable cost, and who believe from their study of history that wars are usually futile. This is a more revolutionary change in the thinking of the Western world than is commonly realized. We have had wars since time began, some of them frightfully costly in lives and property. Our own Civil War impoverished a great part of our country for more than a generation and left a legacy of bitterness which still lingered in the South until 1917. But never before has Western civilization turned its face definitely against war and set itself so resolutely the task of keeping the peace. The significance of this change in the realm of ideas is perhaps more far-reaching than we yet understand, for new ideas are a powerful ferment. The old ideals based on our previous concepts are gone. The faith of the soldier has lost its power to captivate our imagination and to polarize our thinking.

The alternative to war is negotiation. The alternative to violence and revolution is adjustment by discussion. On the one side—force of arms; on the other side—the force of words. There is no third alternative. And the way of adjustment—negotiation, settlement by talk—is politics. One would expect, therefore, that there would develop today side by side with our growing distrust of force as a means of settling controversy, a growing hope and confidence in political procedures and an increasing respect for politicians. One might I think reasonably anticipate that as the soldier's uniform lost its glamour, as the Field Marshal and the four-star General ceased to be popular heroes, our young men would look up to our civilian leaders in politics and aspire to emulate the men whose profession is based upon adjustments rather than upon bayonets. But the contrary seems to be the case. We have witnessed a growing distrust of politicians, an increasing cynicism as to political procedures. And this distrust and cynicism come from the men and women of our generation and are transmitted by them to the young men and women in our colleges. This cynicism is corroding the very heart of our institutions, the faith of our people in themselves and in their power of self-government. Politics has become a byword of reproach: politician a term of opprobrium.

Let us examine some possible sources of this cynical distrust. The professional soldier has always distrusted the politician. Throughout history the generals have been jealous of civil control, have resented

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the intrusion of politicians into what they regarded as their peculiar province. Instinctively they have recognized the antithetical positions occupied by the two groups. The military caste in Japan have recently given a striking example of the contempt in which they held the civil government—and we had not had time to forget the insolence of the military caste in pre-War Germany and Russia toward civil leadership. But this does not explain the distrust of the American private citizen, the churchmen, the leaders of thought in a free people, toward its political leaders.

The business man distrusts the politician. Here I suspect we approach our problem more closely for the business man has become the dominant type in America. The business man is an executive who wishes to get things done. He is not used to protracted debate. He overlooks the truism that the duty of a political party in opposition is to oppose and he regards the tactics of an opposition party as dilatory or obstructionist when in reality it may be performing the function for which it exists. Furthermore, the business man has developed during a period when laissez-faire was still a respectable economic doctrine, he has objected to legislation which restricted his activities or put bounds upon his freedom to operate his business as he saw fit, he has found himself distrustful of types of mind differing from his own, and has condemned almost equally politician and college professor because they were not "practical," like himself. But for many months now the business man has been sick—very sick—and this sickness has tended to modify and mollify his hostility and distrust.

The scholar distrusts the politician. The clergy, particularly perhaps the Protestant clergy, distrust him, perhaps because their own insistence is upon ethics, on making people good, while the politician feels that his first and only imperative duty is to remain in power and, in the common phrase, "get things done"—that the first requisite of a government is to govern.

But whereas the art of government is the oldest art in the world, the art of government by political parties, the art by which men are led to cooperate by persuading a majority to adopt a course of action, is relatively young. We are inclined to forget how recent is the development of our politics and of our politicians as we now know them. We are accustomed to think of our Anglo-Saxon political institutions

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as coming down to us from the dim past of English history, from the year books of the first Edward, from the Magna Carta of John. As a matter of fact, our present system is a much more recent development. After failing in the 15th and partially failing in the 17th century, the British Parliament learned to govern in the 18th. Parties were at first looked at with the greatest suspicion. To organize the members of Parliament into regular parties, thus enabling Parliamentary Government to function, was not an easy task. In the 17th century a political mistake by a leading politician was likely to cost him his head. In the proceedings to impeach Danby in 1678 the Earl of Carnavon made a remarkable speech in which he admirably summed up the results of the factional strife in the 17th century:

> My Lords, I understand but little of Latin, but a good deal of English and not a little of the English history, from which I have learnt the mischiefs of such kinds of prosecutions as these, and the ill fate of the prosecutors. I could bring many instances, and those very ancient; but, my Lords, I shall go no farther back than the latter end of Queen Elizabeth's reign, at which time the Earl of Essex was run down by Sir Walter Raleigh. My Lord Bacon, he ran down Sir Walter Raleigh, and your lordships know what became of my Lord Bacon. The Duke of Buckingham he ran down my Lord Bacon, and your lordships know what happened to the Duke of Buckingham. Sir Thomas Wentworth, afterwards Earl of Strafford, ran down the Duke of Buckingham, and you all know what became of him. Sir Henry Vane, he ran down the Earl of Strafford, and your lordships know what became of Sir Harry Vane. Chancellor Hyde, he ran down Sir Harry Vane, and your lordships know what became of the Chancellor. Sir Thomas Osborne, now Earl of Danby, ran down Chancellor Hyde; but what will become of the Earl of Danby, your lordships best can tell. But let me see that man that dare run the Earl of Danby down, and we shall soon see what will become of him.[1]

Danby went to the Tower but he did not lose his head. It was not until 1742 that as Morley puts it, "Political mistake ceased to be a crime."

Politicians are the "salvage men" of government, as a recent English writer has pointed out. They come in after a revolution and after the passions of men in revolution have to some extent spent themselves. They construct a government. In England at the beginning of the 18th century the work of such politicians as Walpole and his

[1] *Parliamentary History of England*, edited by William Cobbett, Vol. IV, p. 1073 (30 Charles II, 1678–9).

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associates, who followed the revolution which placed the House of Hanover on the English throne, laid the foundations for the British constitution with its parliamentary responsibility. In America we owe our own present form of government to men of the same type. Hamilton, Madison, Adams, and Jefferson were all politicians. Their modes of thought, their technics of action were those of politicians. Today we revere them as the Founding Fathers; we have set them on a pedestal and endowed them with divine genius for government. We forget that they were made of the same clay, that they had the same motives and jealousies, the same courage, and the same weaknesses as the politicians today whom we distrust and criticise. The party struggles of their time were on a plane which would not be tolerated today. The art of politics has made a significant advance in the past century. You will recall that Washington, most distrustful of political parties, requested Hamilton, who was an ardent soldier and on his staff, to retire from active participation in the military operations of the Revolution and devote his energy to the preparation of state papers and to those problems of civil government which would arise when the Revolution should be over. But political parties as such were still suspect and Washington in his farewell address even cautioned the country against the danger of party politics.

In the middle of the last century our politicians failed to resolve by adjustment the great question which divided the country, although Lincoln was in many ways the ablest politician which the country has produced. They could delay but they were unable to prevent the Civil War. Yet a political party, as Allen Johnson has pointed out, was the last bond between slave-holding and non-slave-holding states; and party ties held long after the ties of church and other social institutions had broken asunder.

We have been considering politics as antithetical to war, adjustment as the antithesis to force, and so I believe it is. When the procedures of politics break down, war follows. It has been believed in the past that politicians could not wage war successfully, that in time of war countries should choose a strong military man and give him supreme power. Therefore in the World War there was an almost overwhelming demand in England for Kitchener, and in this country a call, less insistent, but arising from the same lack of confidence in politicians, for General Leonard Wood. It was said that we needed

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at least temporarily a military autocrat to fight the German military autocracy. But historians are now venturing to suggest that the experience of the World War showed that politicians were more competent, even in this field, than the professional military men.

We hear much today of the activity of the professors in Washington who make up the Brain Trust. One Boston banker publicly deplores the intrusion of theorists into government. Many of us welcome them. Personally I may say parenthetically that I think it will be an education for the professors themselves. They will return later to their universities much wiser and better equipped for the instruction of youth and for the prosecution of their researches because of direct personal experience in the art of politics as distinguished from the science of government. Of course it is not a new departure for the government to call in university men, even though the designation of them as the Brain Trust has stimulated the popular imagination. I remember very well how many men from the faculties of our colleges went into the service of our Government during the War. But the English, who have had longer experience than we in the art of government, have called their scholars into the service of the government so frequently and for so long that it is not a matter of comment there. The chairman of the Department of Political Science at the University of London told me recently that every member of his faculty is expected as a part of his responsibility to the University to participate actively in some way in the process of government. It fertilizes the government; it fertilizes the University. Until we too expect this as a matter of course we shall be less mature politically than the English.

The answer, it seems to me, is not less politics but more politics. We as a people must become more politically minded. We must understand the functions of our parties and the way they properly operate the party system. If the people of this country were politically minded, as they are commercially minded, I venture to suggest that our political machinery would work more smoothly. It would have the understanding and approval of our people, and political leaders would have the confidence and the faith which in the past has been too much reserved for our leaders in business and commerce. "We lose entirely the meaning of party government," said Dwight W. Morrow, "unless we look upon it as one step, and by no means a

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final one, in that long and difficult problem of organization with which men have been concerned ever since they began to live together in political parties."

What is the opportunity and the obligation of our colleges? If our colleges and schools could send into the world each year a group of politically minded young men and women who regarded politics as a great profession, and the art of government as the concern of every citizen, if they should count the great politicians as more to be admired than the leaders of business, then we might be sure that the political institutions of a free people would survive. England has for years sent her best men from her colleges and her universities into the civil service. Professor Laski remarked to me that while he was in Harvard 1100 students passed through his course, of whom one went into the Government service; in the University of London 800 students have come under his instruction, of whom 50, and these his best students, are now serving their Government. I leave to the mathematicians the computation of the relative weight of these simple figures; all of us can understand their significance. If the faculties of our colleges believe in peace they must hold up our civil leaders to admiration and emulation. They must encourage their best students to enter the Government service.

The rejection of war by our students is an easy idealism. It expresses a noble aspiration, perhaps nobler than that involved in the faith of the soldier. But its implications are not easy. For the problems of civil life are more complex, "the doubts that beset the way of the politician more baffling than those of the battlefield." If our young men reject war, they must face the realities of the alternative; they must enter politics, not scorn it; they must strive to understand the ways of the politician and the motives which actuate him, and must prepare to play a positive part in the processes of government; they must understand the leaders of peace, must support them and honor them. Then only will they demonstrate that their fine idealism has the soundness and vitality and the power that have been the basis of the faith of the soldier. Then we may approach more nearly the ideal which Professor Morse ascribed to John Adams—"for the divine right to rule, whether claimed by King, Parliament, or Party, he substituted the divine, indefeasible right of the people to grow."

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"The Great American Fraud"

REXFORD C. TUGWELL
Assistant Secretary of Agriculture

A GREAT many earnest men helped frame and pass the Food and Drugs Act of 1906 wherein Congress declared that food and drug products should be deemed to be misbranded if their labels were false or misleading in any particular. By this act Congress hoped to put an end to "The Great American Fraud."

Consumers were reasonably well satisfied. Honest manufacturers were satisfied, too. Food manufacturers particularly recognized that the law actually improved their business and therefore cooperated wholeheartedly in its enforcement, often anticipating the requirements of the law and of their own accord going even further. But even in 1906 there were chiselers who found it advantageous to seek loopholes in the law through which they might do business; and when the Supreme Court held that the words "false and misleading" in the law applied only to statements of identity and possibly strength, quality, or purity of drugs, and not as everyone had supposed to therapeutic claims also, one serious deficiency became apparent.

President Taft therefore called for an amendment to the Food and Drugs Act that would effectively prevent the sale of worthless products for disease conditions, and in adopting the Sherley amendment, which was to put the President's recommendations into effect, Congress believed that it had finally provided consumers full protection against dangerous, adulterated, and worthless products and at least hoped that such products would not be advertised.

Twenty-seven years' enforcement of the law has done a great deal of good. Among other things it has corrected the labeling of thousands of food and drug commodities. More than 22,000 legal actions have had a salutary effect upon manufacturers of food and drugs and have pretty well convinced them that truthful labeling is the best policy. Nevertheless we still have chiselers who are adroit in dis-

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covering all possible loopholes in the law. Some of these loopholes are due to the fact that new drugs with narcotic and habit-forming tendencies have appeared on the market. Totally new food constituents and important nutrition elements like the vitamins have been discovered. Methods of doing business have been revolutionized. But probably the biggest loophole of all was foreseen by Representative Sabath who in January, 1912, while the Sherley amendment was being considered by a House Committee, evidently became suspicious. "The bill, of course, would cure misbranding or false labels," he remarked, "but it would in no way cure the false advertisements that we see . . . in various magazines and in the newspapers and pamphlets and circulars from which . . . people form an opinion as to the qualities of such drugs. . . ." The Chairman, Representative S. T. Sherley, replying, expressed his belief that "if you get at the seller himself and put him in the penitentiary or subject him to a fine for selling anything fraudulent the advertising will very speedily take care of itself."

But because the present law does not cover advertising except that appearing on the label, false and misleading statements have merely moved from labels to various advertising media. Years ago this development might not have caused serious concern. As recently as 1880 all advertising was questionable and consumers had little if any confidence in it. In those days reputable manufacturers would not advertise because they did not wish to be associated with those who did. But today advertising is not only respectable; it is one of our biggest industries, and an influential industry. I suspect that most people are guided in their buying by what they read.

Frankly, we have accomplished very little in curbing the activities of unscrupulous manufacturers merely by making the statements on the labels of their products truthful, for there are too many other ways of influencing consumers. There are scores of products on the market today so thoroughly no-account that their labels can legally make no claims whatsoever. If they did they would be seized by Federal Food and Drug inspectors. This is no deterrent, however, to the dishonest manufacturer. He merely ships his worthless but perfectly legal product in one package and then in a separate package ships window-display cards and advertising circulars which boldly claim the product to be a cure-all. Direct mail circulars, of course, contain

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some of the most flagrant abuses against the intent of the Food and Drugs Act; and direct mail advertising is a formidable business, costing about half as much as all newspaper advertising. To a limited extent this type of advertising can be controlled by postal laws.

But the abuses are by no means restricted to circulars and leaflets. Carefully compare the advertising claims for a drug product as given in a newspaper or magazine with the label of the same product. Try the same test on radio programs. What you will find is dramatically presented in a set of exhibits on display in the Department of Agriculture in a room which newspapermen have dubbed "The Chamber of Horrors." Just inside the door is a huge card silhouetting Nature's lady in the act of drinking a glass of spring water which is represented as a cure for "diabetes, rheumatism, constipation, stomach and kidney disorders." Since this product is nothing more than impure Glauber's salts—a laxative more commonly used for livestock than for human beings—the perfectly legal label on the product itself says no more than "A mineral water product—Produced by open kettle evaporation from our Natural Mineral Water—Nothing Added." The genteel racket of glorifying a veterinary saline laxative by dressing it up in fancy packages to be sold at exorbitant prices is quite common. The scientific fact, however, remains unaltered that Glauber's salts continue to be simply Glauber's salts, regardless of how they are packaged or for what serious diseases they are recommended. Furthermore it seems as though consumers would prefer to buy such common remedies for what they are—not for what they can be made to appear after exposure to the lyric ecstasies of an advertising copywriter on a rhetorical debauch.

The next exhibit illustrates the copywriter's art. It shows a preparation which, again, is nothing more than Glauber's salts. The label truthfully says it is a laxative and diuretic. But here you see a great sheaf of radio, window-display, and direct-mail advertising which tells consumers that this product will cure lumbago, arthritis, neuritis, diabetes, neuralgia, liver and kidney troubles, stomach disorders, rheumatism, and acidosis—and if you think of more, the manufacturer will gladly add them. On the radio this product is advertised with all the trappings and paraphernalia of exact laboratory science, frequently accompanied by testimonials and sanctimonious lectures of quack physicians.

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What is the harm in such frauds? In the first place, persons who are suffering from various disorders are induced to use laxatives having no curative effect, whereas they should be taking proper curatives or palliatives. Secondly, excess laxatives cause general impairment of health and are wonderfully efficient in rupturing a diseased appendix. Moreover, the practice of selling a common saline laxative represented to be something it is not constitutes both an economic fraud and unfair competition with honest manufacturers who simply label their Glauber's salts as such.

The next exhibit is probably the most impressive in the collection. In the center is a pint bottle of liquid which sells for $12. Surrounding the bottle is a medley of direct-mail leaflets which claim that the nostrum will cure diabetes. To the right is a bundle of testimonial letters written by persons who used the medicine and declared that they were helped or cured. To the left is a batch of death certificates of persons who took this nostrum and then died of diabetes—and among these death certificates are those of the men and women who wrote the testimonials. This $12 product is not manufactured by a pharmaceutical company; many patent medicines are not. It is manufactured, advertised, and sold by a traveling shirt-salesman who built up a profitable mail-order business by preying on the misery and gullibility of diabetics. He does not use Epsom salts, sugar, and water in his product as so many manufacturers of fake diabetes cures do; no—he stews his concoction from a weed called "horsetail." I am terrifically impressed by the tragedy of all this when I recall that science has given us insulin which will retard the effects of diabetes and permit its victims to live a normal span of life. I realize that if it were not for false advertising, diabetics would be using insulin instead of a $12 stew of horsetail.

Continue on around the "Chamber of Horrors" to some of the other horrors—a depilatory advertised as "safe" to use, but containing thallium acetate which may cause complete baldness, severe muscular pains, weakness, general nerve impairment, and paralysis; and a fat-reducer intriguingly advertised, "Lose Fat You Don't Want" (incidentally, this product contains thyroid extract and bladderwrack, and in a person whose thyroid is overactive the administration of these drugs will cause fevers, delirium, loss of appetite, nausea, insomnia, palpitation of the heart, and may even cause collapse, coma,

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and death). Some of these products have been on the market for years. Others are quite new—in fact, the depression has not only brought new frauds onto the market, but unfortunately it has caused some of our best publishers to lower their advertising standards. A relatively new product constitutes the next exhibit, a black and gold package whose label says no more than "Lash Lure—A new and improved eyebrow and lash dye." This product came to the Department's attention no more than three months ago, when reports began coming in from many cities saying that women were being rushed to hospitals after using it. The outer coatings of their eyes were being burned off, and in some cases total blindness resulted. Chemical analysis showed that the product contains a dangerous coal-tar dye. Near these is a group of hair dyes which newspaper advertising claims it is "safe" to use. Actually the dyes contain lead which causes chronic lead poisoning manifesting itself in malnutrition, anemia, painful joints, abdominal tremors, and, of course, skin difficulties. Manifestly, however, these products do dye the hair.

Some of the exhibits no doubt seem amusing. The label on one product says, modestly and innocuously enough, "Recommended as a vegetable compound in conditions for which this preparation is adapted." The consumer is curious to know about those things for which the product is adapted. The newspaper advertising perpetuates the claims which used to appear on the label—before the Food and Drug Administration compelled the manufacturer to make drastic changes—to the effect that the product has remedial properties for inflammation, leucorrhea, female weakness, nerve troubles, pains in the side, rundown condition, and other disorders of the body. The actual therapeutic value of this product is that which can be ascribed to the 15 per cent alcohol present, plus a very slight laxative action. Those of an inquiring turn of mind may get a good chuckle from examining the history of a modern product advertised for catarrh, hay fever, bronchitis, asthma, kidney and bowel disorders, pyorrhea, gastric ulcer, diabetes, Bright's disease, high blood pressure, carbuncles, and piles! Chemical analysis shows the cure-all to be perfectly good water with a faint trace of sulphur dioxide and a slightly better dash of sulphuric acid, a formula which is becoming the historical joker in the whole pack of worthless nostrums. It first appeared some 30 years ago in New York as a guaranteed microbe

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killer. Out of the ashes of the microbe killer there arose a similar product, exploited in Chicago and recommended for 57 varieties of human ailments ranging alphabetically from asthma to throat trouble. Then came a Milwaukee nostrum which was recommended for everything from cancer to "sweaty feet." In the course of history three more products arose in succession, using the same formula and lasting just long enough for discouraged consumers to quit buying. And now we have still another—this time from West Virginia. I am wondering if consumers will not eventually get tired of this patented guessing contest.

I was recently looking through some 1905 issues of a national magazine and was impressed by the fact that, whereas package labels of foods and drugs today differ vastly from those prevalent then, the methods of deception used in the advertising of that period continue almost unchanged. In this 1905 magazine I found an advertisement for a guaranteed hair-restorer. It was an odd contraption. The bald-headed one was supposed to sit in a chair, fit a metal bell over his head, and then pump vigorously on a vacuum pump at his side. This created a vacuum in the metal cap and apparently pulled the hair to give it a "head" start. Ridiculous, perhaps, but it has a 1933 edition. We have in this "Chamber of Horrors" advertisements for a modern hair-restorer which differs from the 1905 contraption only in that the vacuum bell has given way to the much more modern violet-ray lamp. We also have a 1933 edition of the stretcher—one lies down on a frame, ties straps to the feet and head, and then an attendant turns a crank which stretches the body a little bit each day. Short people are supposed to be especially intrigued by this device.

And so on one can go through this exhibit—worthless contraptions to correct ruptures, food frauds, small economic cheats in such things as tomato paste and noodles, well-thrashed atmosphere sold as ice cream—on around the room to the last exhibit—a copy of the Copeland bill.

The Copeland bill, endorsed by President Roosevelt and introduced in the last session of Congress by Senator Royal S. Copeland of New York, is a revision of the existing Food and Drugs Act. It thoroughly modernizes the provisions of the existing law, and extends Federal regulation in several important respects, with the most necessary extension of authority pertaining to advertising. If adopted,

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the Copeland bill would give the Department of Agriculture authority to enforce standards of truth in all food, drug, and cosmetic advertising.

I am aware of the intense opposition that is being built up to this provision. Adverse propaganda is rife and it will increase before Congress meets in January. Interests which have something to lose are sparing neither time nor money in spreading criticism where it will do the most good. While no legitimate interest will be hurt by the proposed changes in the present law, questionable interests will try to convince all the others that some threat is intended and will try to organize as powerful an opposition as can be managed in this way. The question is whether something which is desirable for the general good can prevail over opposition which comes from coherent and powerful special interests. It is charged that the Copeland bill would stop all self-medication; that the whims of a single bureaucrat would cause him to stifle advertising which 99 out of a hundred people said was entirely honest; that the advertising of food, drugs, and cosmetics would collapse, causing losses of several hundred million dollars annually to newspapers, magazines, radio stations, and other advertising media; and that, in any case, existing laws—including the Food and Drugs Act, the Federal Trade Commission Act, and the postal laws—are ample to provide effective consumer protection.

It may be useful and, perhaps, enlightening to examine some of the objections raised against the Copeland bill.

I confess that I had not even thought of a possible decrease in self-medication until the charge was made that the Department of Agriculture proposed to abolish this practice—a practice older than civilization. Indeed, a reading of the drug section of the Copeland bill at once demonstrates that its detailed requirements are predicated upon a continuation of self-medication, for if medicines were to be dispensed only on physicians' prescriptions it would be unnecessary for the bill to specify, as it does, the highly informative drug label requirements it makes obligatory. Nevertheless, the propaganda that the bill would prevent self-medication has been shrewdly handled by those who wish to see the Copeland bill defeated. They would have the average consumer picture two opposing groups—physicians on one side and proprietary manufacturers on the other. The Department of Agriculture would depend entirely on the medical profes-

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sion in deciding what is honestly or dishonestly advertised and since the two groups are competitors for the consumer's dollar, decisions would always be in favor of physicians. Self-medication consequently would gradually disappear. This is naive reasoning, but it is not correct. In making its decisions the Food and Drug Administration, it is true, would depend upon the scientific conclusions of the medical profession; one does not consult a lawyer or a linguist to get expert advice on a technical engineering problem. But opponents of the measure fail to make clear these two vital facts: first, the Food and Drug Administration must prove—in court, not to itself—that there *is* a general agreement of medical opinion regarding a specific product; second, it must also prove that the claims made for the product are contrary to the general agreement of medical opinion. If a defendant could present reputable medical testimony contrary to that offered by the Government, the court would probably hold that there existed no general agreement of medical opinion. This propaganda —clever because many people delight in anything that casts reflection on the medical profession, which, of course, has its shortcomings —is nothing more than a smoke screen to hide the real issue. It is much easier to make a sweeping, easily understood statement than it is to refute such a statement with cold and somewhat legal facts. The real issue, however, has nothing to do with increasing or decreasing self-medication but is simply a question of whether advertising of food, drug, and cosmetic products shall be truthful or untruthful. No doubt the sales of a common laxative will decline when it can no longer be sold as a cure for a dozen ailments, but it can still be sold as a laxative. A poisonous eyelash beautifier cannot be sold if it is honestly advertised, but I doubt that many people wish to be blinded merely to satisfy the greed of a capricious and enterprising advertiser. Fake diabetes and cancer cures most assuredly cannot withstand the test of honest advertising.

Consumers have been misled by so many advertisements that they have become suspicious of all advertising in the field of foods, drugs, and cosmetics. Yet I see no reason why consumer-confidence in products that really merit confidence cannot be restored by abolishing the unethical practices of the chiseling minority. After all, most food, drug, and cosmetic products are honest, healthful, and truthfully advertised, and yet, surprisingly, they are actually sold. In competi-

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tion, however, with the less scrupulous minority even the best manufacturers sometimes stoop to questionable practices.

Only through the centralizing power of the Federal government can the honest majority overcome the unfair and oftentimes dangerous competitive practices of the minority. Patently, private enterprise could not provide a completely unbiased, scientific, and uniform set of standards and regulations in this field. But even granting that it could, the industries concerned are so numerous that private associations—lacking punitive powers—could not provide adequate protection. There are at least 5,000 manufacturers of medicinal preparations in the United States, and new ones come and go with astonishing rapidity—some so small that their products are manufactured in the kitchens of private dwellings, here today and disappearing tomorrow. There are some 2,000 cosmetic manufacturers, and thousands of food manufacturers. The presses of the country pour out 40 million newspapers daily, 120 million magazines monthly, and literally tons of direct mail leaflets every day. Six hundred radio stations are supported by commercial accounts. If any one of these advertising media attempted to test the accuracy of statements made in commercial copy by manufacturers—to say nothing of copy placed by more than half a million retailers—the equipment would cost more than this type of advertising would bring in revenue. Nor can we expect the average consumer to carry litmus paper, a test tube, a beaker, and an alcohol lamp to the corner drug store each time he wishes to make a purchase. Why, anyway? The person who knows best whether a product is exactly what it is represented to be, whether it contains a dangerous drug or not, whether it will have any beneficial effect when used by the consumer, is the man who manufactures it. If he puts an honest product on the market and if consumers know his advertising strictly conforms to standards of truth there will be no need of further testing.

Since the Department of Agriculture is not clothed with judicial authority, the objection that bureaucratic whims would be a controlling factor in deciding the merits or demerits of a product scarcely needs contradiction. The Department can establish standards but those standards must be sustained in the courts. Socially desirable legislation nearly always meets the cry about bureaucracy, particularly if that legislation affects in any way certain powerful interests.

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Some have charged that the Food and Drug Administration has been entirely too lax in enforcing the present law; such people usually do not understand that many of the current abuses cannot be reached under present laws. Others contend that the Food and Drug Administration has needlessly harassed manufacturers, but those making that complaint have probably felt the regulatory authority in one way or another. Truth usually lies somewhere between extremes. I believe that the Food and Drug Administration has honestly tried to give consumers the highest degree of protection possible under the existing law, and at the same time it has tried by reasonable methods to bring manufacturers into conformity with the spirit of the Act. In view of the fact that it could not deal promptly and entirely effectively with all obviously dangerous and fraudulent products I do not see how it would have been physically possible for the Administration to give much attention to products which approach the border-line.

I have already partially touched on the statement that advertising media might lose several hundred million dollars annually in revenue if the Copeland bill became a law. I should like to observe further that for nearly half a century the volume of advertising steadily increased, and the character of advertising gradually improved at the same time. Like most industries, advertising reached its peak in 1929. Taken as a whole, advertising was far better in 1929 than it was in 1912, or in 1906, and certainly vastly superior to its condition in the latter part of the nineteenth century when reputable firms, like doctors today, considered it unethical to advertise. Why, then, should an improvement in food, drug, and cosmetic advertising cause a decrease in its volume? As education continues to advance, manufacturers will *have* to advertise truthfully. While I should not expect to see the average man or woman receive a complete academic education in medicine and physiology, a few simple truths can be made apparent to everyone. When they are, the manufacturer of a laxative will not dare claim his product will cure diabetes, any more than an automobile manufacturer today would claim that his machine will shake down the furnace and carry out the ashes or serve admirably as an elevator in a 70-story building. The danger of awaiting a long-time development in education is the same as that which comes from permitting economic forces to run their full course—in the meantime you have starvation, hardship, and even death.

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The contention that additional legislation would not be needed if the present law were scrupulously and conscientiously enforced is mere flummery. From what I have already said it is surely obvious that adequate consumer protection cannot possibly be given under the present imperfect law, no matter how scrupulously or how expensively enforced. On the other hand it will be possible to give adequate consumer protection under the Copeland bill much less expensively because that bill is positive rather than negative in its requirements. The Copeland bill is not an idealistic measure. Solon told the Athenians to make, not the best laws that could be written, but the best that could be enforced. The Revised Food and Drugs Act can be enforced because it is drawn in the light of present-day standards.

Whatever the wording of a law or the desires of the lawmaker, the community's standards of good conduct or fair practice inevitably determine the maximum level of law enforcement. There is abundant evidence that the public wants fraudulent and misleading advertising cleaned out of the press. There is not much evidence, so far as I know, that the public objects to a little prideful boasting on the part of the manufacturer. That is simply the advertiser's poetic license. At the same time, keeping in mind that progress in our methods of doing things made the 1906 law obsolete, there is every reason to have the new law sufficiently broad and flexible to stand the test of new and unforeseen developments and, at the same time, to make possible the conviction of those offenders whose conduct has fallen below the standards that consumers demand.

If the language of a statute is carefully restricted to just those cases of wrong-doing which its drafters can anticipate, the discovery of loopholes is inevitable, the difficulties of its enforcement are multiplied manyfold, and the statute itself slowly becomes out-of-date. But the weight of a strict statute, intelligently enforced, seldom falls on others than those who merit its penalties.

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The Drama in 1933

WALTER PRICHARD EATON

Secretary of the American Institute of Arts and Letters

IN part, no doubt, because the times have not invited the publication of books which do not promise a wide sale, in greater part because the theater is in a period of change and dolor, deserted by many of its best artists, important dramatic books in English, either creative or critical, have been few during recent months. To compile even a small list it is necessary to go back into 1932. Of the critical or scholarly books probably the most important, and certainly the most interesting, is Lee Simonson's *The Stage Is Set* (Harcourt, Brace, 1932). Mr. Simonson is one of our most distinguished American scene designers, a director of the Theater Guild, and a man of strong opinions with the gift of equally strong expression. His book, which surveys the whole field of modern stage design, hesitates at no critical or philosophic implications of the subject and tries to see the theater whole and as a part of the living and evolving world. It is among his contentions that scenic art is really as old as the theater, that its natural evolution is toward the representational, and that many of the problems of the modern designer were once solved by the painters.

> When the stage designer helps to stage the mob movements of *Danton's Death, Goat Song,* or *The Weavers,* he faces problems of pictorial composition once solved by Tintoretto and Goya. . . . In setting important modern plays he is forced to interpret significant themes and recovers the painter's historic rôle of image-maker. His imagery, like that of the fine arts of the past, achieves beauty not by appealing to a supposedly separate aesthetic sense but as part of the process of illustrating the meaning of life.

Such an attitude, of course, leads Mr. Simonson ultimately to a consideration of modern drama, but before he gets there he takes a chapter off, as it were, to demolish Gordon Craig, and he praises the

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Duke of Saxe-Meiningen and Adolphe Appia as more significant pioneers. The chapter on Craig, which some will not consider cricket perhaps, is at least an exciting bit of idol breaking. By measured drawings he shows certain of Craig's designs as calling, actually, for a proscenium opening the height of an eight-story building, he finds Craig both fearful and ignorant of the practical theater, and he says in closing, "No artist has ever served the theater who did not possess the unaffected humility of a workman. Craig has no place in the living theater of today or tomorrow because the theater continues to live by remaining a workshop."

Students of the theater more on the literary than technical side will, of course, find Mr. Simonson's closing chapter, "The Playwright and the Spoken Word," most interesting. A designer who, like many of his modern fellows, possesses the imagination and skill to create splendid pictorial effects upon the stage, Simonson is thrice impatient of those designers who misinterpret a dramatist to make a painter's holiday, or crush a little comedy under batteries of light. For the modern designer to realize his potentialities, he must have plays to interpret which contain legitimate opportunity. The play comes first.

> Only speech that soars can fill the undecorated forms of our most formal stage settings with enough significance to make them more than barren architecture and, at the same time, prevent our ambient patterns of color and light from becoming empty decoration. Stage scenery may then reflect not only the subtleties of electric illumination but the light of ideas striking it from beyond the theater's walls, and the forms of our stage settings acquire symbolic force, like the art forms of other epochs, by becoming images of good and evil.

This vivid and stimulating book is well illustrated and indexed.

Edmund Kean, by Harold Newcomb Hillebrand (Columbia University Press, 1933) brings to a theatrical biography certain virtues such biographies ordinarily lack—among them accuracy, research, and a critical estimate of the subject's importance to his times and to the history of dramatic art. Most theatrical biographies are composed of inaccurate dates and more or less amusing anecdotes. The anecdotes Professor Hillebrand supplies in sufficient number to keep his work colorful. Kean, best known to scholars nowadays through Coleridge's famous remark, was an egotistical, undersized, vulgar dipsomaniac.

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His life is a sorry story from his probably shameful birth to his certainly shameful end. Yet give him a great part to play and he was a flaming genius. That is a problem not easy to resolve, nor does Professor Hillebrand seriously attempt the resolution, since any records of an actor's art which can survive the living performance are too shadowy to form the basis of psychological dissection. But he does make Kean the answer to the old question "Why did the romantic movement find no adequate expression in the English theater?" It *did* find such expression, not in new dramas but in the revitalization of the great romantic dramas of the English repertoire by Kean especially and by his kind (among whom was, of course, Edwin Forrest in America). The sad excesses of Kean's personal life might also be attributed to the romantic movement, were you unfamiliar with similar cases in most unromantic periods. By making a study of the actor, by visualizing him and his repertoire on the living stage, the scholar who wrote this book has avoided the too common pitfall of scholarship when considering the drama—dependence on the printed page—and has contributed a plausible answer to an old question.

Professor Hillebrand's last chapter, called "Time and the Artist," contains these words, which we believe to be profoundly true, and might well be pondered by Mr. Simonson, who has too much neglected the player in his book:

> We accept, with indifference or regret according to our feeling about it, that the art of writing poetic plays is dead and buried. Shakespeare still lives, but mainly through the momentum of past achievement, and the life which a century ago was a full torrent has fallen into an intermittent trickle. Not all the arts of production have been able to reinstate him in the regal authority which he then held by virtue often of a single actor who could, in spite of crude scenery, incapable support, and slovenly rehearsals, stir two thousand people to excitements which most of us have never known. The picture is, I know, repugnant to the modern theory of production, in which actors are to the director much as the players in an orchestra are to the conductor. But the fact is that with the passing of the great tragic soloists a good deal of the magic has gone out of Shakespeare.

We may add that it has gone out of the theater.

The Drama of the Medieval Church, by Karl Young (the Clarendon Press, 1933), is a work of more orthodox scholarship, and one which the present reviewer is certainly less equipped to appraise. Pro-

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fessor Young has assembled in one impressive volume all the known texts of the liturgical plays, with running comment upon them, and with a preliminary exposition of the liturgy, of great value to the student. He does not follow the fortunes of these plays after they left the church and fell into secular hands and therefore he makes no definite statement for or against the influence of ancient dramatic survivals on the Miracle and Mystery plays. But he is definite in his belief that on the liturgical drama neither Hrotsvitha nor the mimes had the slightest effect. Reading his book, one certainly gains the impression that he would probably say, if forced into a corner, that the drama would have evolved in the Western world much as it did had there been no Hrotsvitha, no Latin plays preserved in Ms., no survivals of the Roman mimes. On that point, perhaps, Allerdyce Nicoll should furnish the commentary. The ordinary person, not a scholar of the period but not wholly unfamiliar with antique drama and with Medieval drama, feels so little similarity at any point between the two, and does feel so definitely a natural evolution from the liturgical dramas to the secular Mysteries, that for want of much more evidence than has yet been produced he sides with Professor Young's position—or with what we guess his position to be.

Of Thee I Sing, libretto by George Kaufman and Morrie Ryskind, lyrics by Ira Gershwin (Alfred Knopf, 1932), won the Pulitzer prize in 1932, the first musical comedy to be so honored. Of course those people who are constitutionally unable to see importance in anything comic did not approve of the award, nor will approve, perhaps, of reviewing so rowdy a work in this austere publication. The fact remains, however, that musical comedy and its allied forms have played a vastly important rôle in the English language theater. There was, for example, *The Beggars' Opera.* In the second quarter of the nineteenth century it was burletta, especially when written by Planché and acted by Mme. Vestris and Charles Matthews, which broke down the monopoly in "legitimate" drama held by the Theatres Royal in London, and paved the way for the experiment and progress leading to Robertson. Something analogous in the breakdown of a choking tradition took place in America before the Civil War, a chapter of stage history yet to be written. Again, it was the incomparable masterpieces of Gilbert and Sullivan which in the '80's brought back the intelligent minority to the playhouse, brought back style, distinc-

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tion, satire, and paved the way directly for Wilde and Shaw. What dramatic work published anywhere in the world in 1879 was of greater interest or importance than *Pinafore?* Only, perhaps, *A Doll's House.*

Of Thee I Sing is not, certainly, another *Pinafore.* It has no such heaven kissing score, for one thing. But it does have a not unGilbertian gift of nonsense pointed into satire, and it does apply to a perennially popular art form, musical comedy, a keen intelligence. Musical comedy, for lack of intelligence, is constantly in process of degenerating into anatomical exhibitionism, and consequently the great public, which rightly loves the refreshment of the lyric stage, is but unworthily refreshed. Those works which pull it back to the levels of true wit and satire are actually of much public consequence, and their influence is even reflected in other branches of dramatic composition. The hilariously good natured but pungent deflation of political hocum found in *Of Thee I Sing* has within a twelfth month resulted in at least two other greatly successful musical comedies (one a sequel by the same authors) with definite satirical point and a unity of form lost to this branch of playwrighting since Gilbert; while the "legitimate" drama followed the lead in 1933 with the prize winning political comedy, *Both Your Houses,* by Maxwell Anderson. From earliest days, too, the American stage has been most original and vital in its employment of comic, often exaggerated native types. *Of Thee I Sing* carries the native tradition over into musical comedy, and the result is both delightful and indigenous, bringing satirical observation within the grasp of great masses of theater goers, and making them like it.

The most important new play produced in England this past year is *Richard of Bordeaux,* by Gordon Daviot (published in America by Little, Brown & Co.). It was first shown in London early in 1933, and was still running there nine months later. Ultimately it will be brought to New York. For scholars the drama is peculiarly interesting because its young author had the temerity to challenge Shakespeare himself, not only by writing a chronicle-history but by writing it about Richard II—a less dangerous proceeding, to be sure, than if he had chosen the third Richard! He does not, however, challenge Shakespeare as a poet. *Richard of Bordeaux* is in prose, and modern prose. But no effort is made to catch interest by stressing the contrast

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between an ancient people and mint-new language, a trick Shaw suggested to some of our younger dramatists. The effect sought, and captured, is one of reality; these ancient folk have passions and problems analogous to ours. The result is satisfactory illusion, without the taint of strain for archaic atmosphere, and a dignity worthy of the theme. Daviot's Richard is first represented as a youth who, before his time, sees the inanity of war, the sham of "national honor," and the superior worth of the arts and enjoyments of peace. Thwarted and scorned in his efforts to realize his ideals, he is stung into plotting revenge and in the accomplishment of this revenge he grows hard, the power he gains becomes more to him than his previous dreams, he oversteps the mark and goes, like Shakespeare's less modern hero, to his death in the North, in obedience to history rather than romantic climax. Written in twelve swift, coherent scenes, the play illustrates how much can be done in the modern realistic technique to give weight and meaning and dramatic dignity to a large historic theme. That there are not times when you may miss the tramp of heroic verse and a more romantic treatment (or shall we say less intellectualizing of character) we shall not venture to predict. At any rate, the play should prove a boon to teachers, who can illustrate two methods of handling the same subject, three centuries apart.

Because any play that Eugene O'Neill writes is important, if only to show the growth and groping of a peculiarly restless and searching artist, *Ah, Wilderness* (Random House, 1933) must be mentioned. Called by its author "A comedy of recollection," this play, enormously successful in the theater, departs from the sometimes overstrained emotionalism, the frustration theme, the psychological abnormalities, of such O'Neill works as *Strange Interlude*. It is a comedy of the adolescent boy befuddled by poetry, puppy love, and liquor, and his family befuddled by the possession of such an offspring. It is a simple story, simply and skilfully told, with what in O'Neill amounts to sentimental warmth. But one hopes that it does not mean he has permanently deserted those deeper regions of the tortured human spirit where he has groped almost as a pioneer, so far as our American dramatists are concerned.

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Editorial

The Harvard Presidency

THE name of this Journal is taken from the title of the Phi Beta Kappa address which Ralph Waldo Emerson gave at Harvard in the year 1837. It is therefore fitting that these editorial pages should ask the new president of Harvard to accept heartiest greetings. The induction of a president at our oldest college has been for two-thirds of the last one hundred years an infrequent event. Its infrequency is in contrast with the five installations which occurred in the middle decades of the century.

The efficiency of a college presidency depends in no small measure on its length. Eliot's term of forty, and Lowell's of twenty-four, years, are examples of both length and richest worth. What shall be the length of Conant's term? There is reason to hope that it shall be as long as Eliot's.

In Eliot's administration patience was by his own confession a formative element and atmosphere, and interpretation a natural companion virtue. With these as spiritual characteristics, Eliot's administration in its physical aspects was notable for his reconstruction of the professional schools. In Lowell's presidency, constructiveness in both physical and intellectual conditions and relations was a principal force. What shall be the prevailing quality and element in the administration of James Bryant Conant? Upon the evidence of his general character, upon the evidence of the first weeks of his administration, and also upon the evidence given by his formal inauguration on the 9th of October, it may be inferred that his administration will be characterized by simplicity.

The formal installation illustrates and helps to prove this interpretation. The service was not attended by the representatives of hundreds of other colleges, coming to bear greetings to Harvard and to its new president. The service was held in the Faculty Room of the University. It was attended only by the chief officers and official representatives of Harvard. Their number hardly exceeded 150. The service was a duplication of the service of inauguration of President Leverett of 1707. Members of the Corporation, of the Board of Overseers, a few heads of departments of instruction, the Governor of the Commonwealth, the Mayors of Cambridge and of Boston, representatives of graduates made up the larger share of the audience. The exercises were as simple as the number in attendance was small. These exercises were, in fact, in the nature of a plain ceremonial, consisting of the

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transfer of the insignia of the office and of the speaking of formal words declaring the election to, and the acceptance of, the great office. The simplicity had, in fact, its type in the realities and forces of a chemical laboratory. The merely decorative was eliminated. The outwardly splendid had no function. Superfluity was given no place.

On the basis of these and other evidences the inference is inevitable that forcefulness, direct and simple, will in the forthcoming administration govern, that achievement will be the constant goal, that the wholesome education of youth will be in control as a human factor, and that the simple and single word of the center of the Harvard shield, *Veritas*, will be the constant atmosphere and controlling motive.

Yet many readers of THE AMERICAN SCHOLAR will regret the absence of a rich, noble ceremonial of induction. For such a ceremonial is an occasion for the assembling of scholars, not only of America but of the world, for conferences upon fundamental themes. Such an occasion stands for the making and renewing of personal friendships. It deepens understanding and gives inspiration of and for the great elements of college and university education. It tends to unite all colleges in a closer fellowship. The editor sympathizes with the remark of the editor of the *Harvard Graduates' Magazine* in his September number (page 53), in saying, "A university should, better than other institutions, be qualified to create notable occasions, and should when it is appropriate deliberately seek to do so. It would not have been unfitting, certainly, for Harvard to draw together its life, its personages, its whole intangible presence in ceremonies to which other colleges would no doubt have sent representatives and which would have formed a pleasant and far from insignificant memory, a point of reference valuable for future record."

It is good, however, that, despite the lack of a public induction—an historic event in the annals of higher education in America—the twenty-third president of Harvard begins his administration under such conditions of simplicity, of a sense of reality, and of rich and noble hopefulness. These fundamental conditions constitute a happy augury of a term of service of length and of highest worth. President Conant's administration will be followed with the deepest interest and appreciation as the prophecies of its worth become realized in its forthcoming decades.

CHARLES FRANKLIN THWING,
President Emeritus,
Western Reserve University.

. . .

Utilizing the Opposition

IF "Brain Trusts" only implied trustworthy brains, how fortunate we should be! What kind of brain is trustworthy? Certainly an essential characteristic is eagerness to have one's own convictions tested in the fire of opposing minds.

Formerly men were prone to court narrowness, provinciality. They admitted to association in club or church or party or even locality only those

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who readily agreed with them. Men were then flocks of sheep—"yes men" flocking dumbly about their dogmatic leaders. From the family to the state every social group depended upon some dominating individual for its thinking, or rather for its acting.

Two developments are working a subtle but profound change which may have far-reaching consequences for mankind. The first is the increase and dissemination of knowledge; the second is a corollary of the first—the growth of democracy. Only the flood of new problems beyond the ken of the people has given a temporary setback to democracy.

The increase in knowledge forbids any man to take again all learning for his province. He cannot even take all of chemistry or medicine. A consequence is that the very simplest problem may require the huddling of many heads.

When religious, political, or other people march forth "as to war" they will exclude all who disagree with them; but when they wholeheartedly seek truth they will welcome all who seem to have different insights. Therefore it is high time for many organizations—churches, political clubs, professional associations, nationalistic groups—to throw open their doors and admit the light of opposition—another reason for loving one's enemies. High time to discard the sectarian, provincial, controversial attitude of the narrow mind and adopt the disinterested, cooperative interplay of minds with differing richness of experience. This we see nascent in conferences of representatives of nations, industries, classes, religions.

But these conferences often have neutral or negative results because most men have not yet found a successful democratic method of attaining joint action, in spite of divergence of judgment. This is the great problem of the modern family. Here for the first time is a human institution with two independent heads—a ship with two helmsmen holding the wheel. No wonder so many families go on the rocks. Men and women have not learned to use the same laws of thought, to respect and value differences in point of view, to reach working agreements. But this very family predicament promises much for the future citizens of the world; it is the strongest incentive for the development of cooperative men and women.

Unsuccessful families and conferences must not discourage man's attempt to guide action by the pooling of mental resources. Let the forces of education and morality support these cooperative experiments until we learn to value and trust one another. Then "brain trusts" will no longer be "news" but the commonplace substitute for wars and chaos.

William Allison Shimer.

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The People's Colleges of Germany

H. J. ARNOLD
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ONE of the most phenomenal developments in the educational history of the world during the last century has been the rise and spread of adult education in Germany and other central European countries since the close of the World War. One of the first results of the political revolution of 1918, with its subsequent overthrow of the monarchy and establishment of the German Republic, was a tremendous increase in the number of *Volkshochschulen*, People's Colleges, founded for the promotion of adult education and patterned somewhat after the folk high schools of Denmark that have been in existence for half a century, and of which one variant may be found in Brasstown, North Carolina.

In the beginning the People's Colleges were open to everyone without restriction and offered instruction, mainly through lectures, in practically all fields of knowledge. The immediate results of the movement were overwhelming. The very largest halls were inadequate to accommodate the crowds of people who thronged to the lectures. Men and women of the lower social classes, particularly workmen, crowded into the lecture halls to satisfy their long thwarted craving for culture. Almost overnight the people's college movement became the chief topic of discussion in all educational societies, church bodies, and teachers' associations. The daily press as well as educational and cultural periodicals occupied themselves extensively with the subject.

The People's College of Thuringia, established in the university city of Jena, extended its efforts over the whole country. Soon thereafter the German *Volkhausbund* organized a central committee for the promotion of independent People's Colleges. Almost immediately the Evangelical Press Associations, especially those of Württemberg and Saxony, declared for People's Colleges based upon Christian doctrines and principles of Christian living. At the suggestion of Professor Hinderer of Berlin, the Wartburg League of People's Colleges was organized, while other organizations representing various political and economic groups inaugurated adult education programs in rapid succession, each vying with the other for popular approval.

This earliest movement, however, was shortlived, thanks to the rigors of the inflation period. A social crisis followed the economic decline and both terminated in a general cultural crisis which shook the foundations of all institutions of education and cul-

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ture. Out of this distress arose the so-called "new approach" whose contest with the traditional plan as represented by the old Association of Adult Education terminated in a split-up which has in reality proved to be most valuable in determining the true nature, aims, and purposes of adult education.

The proponents of this new approach founded in 1923 the *Hohenrodter Bunde,* a loosely organized group representing adult education of all camps for the discussion and consideration of the problems of the whole field of what its leaders called genuine adult education. Out of the deliberations of this organization came many far-reaching suggestions for the future development of the whole program. In 1918 the *Hohenrodter Bunde* organized the *Deutsche Schule für Volksforschung und Erwachsenenbildung,* principally for the preparation of teachers and the scientific study of Adult Education problems. A few months earlier a similar central agency for public libraries had been organized in Leipzig. In 1917 this agency organized the *Institute für Leser und Schriftumskunde,* now a vital part of the adult education program of the country.

There are two main branches of adult education in Germany today, the *Arbeiterbildung* (Workers' Education), and the *Freie Volksbildungbewegung,* the program designed to meet the general cultural needs of all the people. The Workers' Education program concerns itself chiefly with the establishment and maintenance of schools, conducted and supported by both the State and trade unions, for the training of trade union officials and prospective officials, especially *Betriebsräte* (shop stewards). In these schools instruction is chiefly in economics and political and social subjects. The *Freie Volksbildungsbewegung* has developed many forms of instruction, the most important being the Evening College Homes. In addition to these there are many cultural societies and organizations, all subdivided into groups along economic, social, political, and religious lines. Of the residential colleges there are two types: Those located in larger cities where the students live for approximately eight months, working during the day and studying in the evening, and those located in the open country, sometimes in quiet villages many kilometers from any city and often in old abandoned castles which the State has made available for educational purposes. In my visits to a number of such residential People's Colleges of both types as well as to a number of evening schools in Munich, Stuttgart, Leipzig, Dresden, Berlin, and Hamburg, I was impressed by the zeal and earnestness which characterizes the work of both teachers and students.

However critically one may be inclined to regard the People's College movement it cannot be denied that it is a cultural program of gigantic proportions. From its inception the movement has been supported by the best elements of the nation, backed by the strength of the Youth Movement and the teaching profession. One of the dependable sources of income for the People's Colleges has been the membership dues of the sponsoring organizations and soci-

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eties which have enrolled tens of thousands of members interested in promoting adult education.

Furthermore, substantial subsidies have been provided by the national, state, and municipal governments in conformity with Article 148 of the Weimar Constitution which contains the following paragraph: "National Education, including the People's College, shall be promoted by the Reich, the States, and the Municipalities." This far-sighted provision, while it has been executed in various ways by the Reich, the states, and the municipalities, has given impetus and direction to the whole movement.

The writer is reliably informed by Adult Education authorities in Germany that the only modifications of this policy which have been made by the Hitler régime are the elimination of all socialistic and communistic agencies and organizations promoting adult education and the speedy establishment of societies and agencies committed to the ideals of the National Socialists. Likewise all Jewish agencies which had been sponsoring adult education activities have been forced, at least temporarily, to withdraw from this field.

In general the National Socialists are not overly enthusiastic supporters of higher education for the people, since they have steadfastly maintained that there are far more well-educated people in Germany than it is possible to absorb in gainful occupations. They are shrewd enough, however, to recognize the essential value of the adult education movement as an effective instrument for spreading their political and social gospel throughout the nation. Modification, therefore, rather than complete elimination seems to be the present policy with reference to the People's Colleges.

It is most interesting to see how the various states have not only developed different attitudes concerning the aims and objectives of the adult education program, but also how widely they have differed in their methods of operation. Prussia, for example, has paid little attention and given but little support to the development of the Evening People's Colleges, preferring to leave the organization and management of such schools largely in the hands of the municipalities desiring them. On the other hand up to the time of National Socialist revolution Prussia encouraged residential institutions without any regard to their religious, economic, or political complexion or educational point of view. This accounts very largely for the fact that over 65 per cent of these residential adult schools were to be found in Prussian territory. Under the Nazis the State has now reversed this policy and has inaugurated a unified program in conformity with the aims and objectives of the Hitler government. A laudable feature of the Prussian program is a bureau of research, *Die Deutsche Schule für Volksforschung und Erwachsenenbildung in Berlin,* which receives financial support from the Reich as well as from a majority of the state governments and serves as a clearing house for policies and plans for the entire adult education movement of the country.

Saxony and Thuringia have pursued another line of action. From the very beginning these States have paid

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greater attention than did Prussia to the establishment and development of evening People's Colleges, residential schools for adults, and rural work. With the help of the Ministries of Education of these States a central organization, through which the state appropriations are equitably distributed, has been formed. The State of Saxony also maintains a Residential People's College in the old castle, Sachsenburg. In Württemberg still another policy is followed. A private Association for the Promotion of National Education, taking the place of a state organization, acts as referee and receives the state appropriation for its own work and for distribution to other approved schools and agencies. In order to afford the greatest possible opportunity for private initiative the State prefers to remain in the background. Similarly, in Bavaria, the control of the Independent Adult Education program rests mainly with the Bavarian Adult Education Society, founded in 1906 to stimulate a desire for culture in all social classes, independent of religious or party affiliations, and to exhaust every legitimate educational means of satisfying this desire. It seeks, also, to coordinate the work of all adult education groups in the State of Bavaria, including the capital city of Munich which has developed an extensive program of its own.

German universities have been taking a growing interest in the People's College movement. After the close of the World War, chairs of People's College work and seminars on adult education were established in a number of the universities, but as yet the work of the universities has emphasized the theoretical rather than the practical in the field.

Although the immediate aims of the People's Colleges have been temporarily sidetracked it is only fair to say that fundamentally the chief function of the People's College in Germany as elsewhere is not to train scientists or to prepare the "gifted" for academic positions or to make the working classes unhappy, but rather to provide instruction without reference to the particular purposes and ultimate aims of those who enroll in its courses. Nor is the People's College an agency of mass education. It is rather a training school for leadership with a sphere of activity limited in comparison with other great mass education movements. For, while the People's Colleges work in harmony with mass education programs, their closest connection is with the public libraries. Although they cooperate with the people's theater and the folk music festivals, their chief interest is in training appreciative auditors for such cultural entertainments.

Whatever else may be said concerning the development of the Adult Education in Germany, the fact remains that it is an educational movement of first magnitude and one that points out many significant cultural possibilities to our American educators who are focussing their attention on the problem of adult education. . . .

Science for Artists

MARGERY RYERSON

OUR machine age has been characterized by a great discrepancy between the antiquated tools and ma-

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chines used by artists and the multitude of pigments and dyes recently discovered and put into use. Machines, moreover, for the reproduction of art—for printing woodcuts, lithographs, and so on electrically on a large scale—are well developed, but as yet very little has been done to build labor-saving machines—small, electrically run presses adapted to a studio rather than a factory. The artist's tools are in much the same state of development as those of the housekeeper of 50 years ago who cooked with a coal stove and swept with a broom. Foundations established to aid artists might well appropriate part of their income to the development of up-to-date work-tools to replace the primitive hand machines now used.

Accompanying this lag in mechanical development, the great development of chemistry during the last century has unbelievably complicated the problem of artists' pigments, and enlarged the artist's realm of choice. The old masters had perhaps 10 or 12 colors but modern chemistry has given the artist of today a palette of about 500. Merely to select his colors he must have a knowledge of chemistry never before needed by artists. Zinc white, barely a century old, and permalba, scarcely 10 years in use, are big improvements upon lead white. Veridian is only 50 years old and the synthetically made ochres, called Mars colors, are considered valuable additions to the artist's palette. But many of the most temptingly beautiful and brilliant hues are not permanent and their increased use during the last 50 years means that much of the great art of our day will not last more than a generation.

My point is obvious—that while there is a crying need for men of science to aid artists, there is an even more pronounced need for artists to learn enough science to be able to use to advantage what science has to offer. When artists study chemistry, electricity, and mechanics they will demand permanent paints and efficient labor-saving machinery, just as when women studied science they applied it to their work—to child care and household arts. Moreover, when artists know something of science they will demand the passage of laws such as one forcing manufacturers to state on the outside of each tube of paint the truth about what has been put inside; and will be able to judge whether or not these substances are dangerous to paintings.

I should like to see the publication of textbooks called *Artistic Chemistry*, and *Artistic Physics* (just as we now have an *Artistic Anatomy*), both to be carefully studied by every art student and everyone expecting to sell, teach, or collect in the field of art. The book on artistic chemistry should state fundamental principles in chemistry briefly, and should then cover more completely such subjects as the composition, manufacture, and testing of pigments, canvas, and mediums; the chemistry of etching and lithography, with a good deal of information about the various metals used, the process of steelfacing, and so on; and enough about the chemistry and manufacture of paper to enable the artist to buy it intelligently for any of the many uses to which an artist puts it. One chapter should be devoted to casting in plaster, bronze, or terra cotta; another to patinas and

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the processes of enlarging and reducing; another to marble cutting; another to the chemistry of fresco, of gesso, and of pottery with its glazes. There ought to be a great deal of space devoted to the chemical aspects of the making of stained glass and the manufacture and use and composition of dyes. *Artistic Physics* should consist mainly of explanations of the machines used by artists or of those for which designers or illustrators need to prepare work. The book should be extremely simple, differing from other elementary books in the field of physics only in that it would use the machines of art to illustrate the principles of physics. So far as I know, no such book has ever been written. Its author might use the star and gear etching presses as examples of the transmission of power, and the shrinking of various kinds of bronze casts as an example of the coefficient of expansion in metals. Enough explanation of the machinery used by book publishers and the manufacturers of textiles, wall paper, rugs, furniture, lace, and glass should be given to enable the artist to prepare his designs intelligently for sale and obviate the chance that good work, because not practical for machine reproduction, will be turned down.

Colleges and universities with their laboratories and professors are wonderfully well equipped to give courses in the physics and chemistry of art and it is hard to understand why they have done so little along these lines. Sooner or later the knowledge gained in such classes would penetrate all American art. Much is said and written about the place of the college in the teaching of art today, and this, it seems to me, is their great opportunity.

The study of the chemistry and physics of art should also be facilitated by exhibits arranged by museums of science and industry, and should consist, not of paintings but of exhibits and diagrams illustrating the subject matter of *Artistic Chemistry* and *Artistic Physics*. In this way valuable information, by being circulated throughout the museums, colleges and universities, and art schools of the country would be taken directly to the artists needing it. All these exhibits should be accompanied by carefully compiled information, and in many cases by a moving picture of the process—of etching, marble cutting, bronze casting, and so on. One exhibit might be composed of pigments in powdered form, one section of the exhibit being devoted to jars of colors used by the old masters and another to modern dyes, the brilliant, the permanent, and the impermanent (of which coal tar dyes and pigments form a large group), accompanied by canvases—some painted with bitumen, always unsatisfactory, others with pigments that cause fading or turn yellow, and others showing the damage done by the use of various mediums and varnishes. Water colors should be shown as when first used and then after a five-year exposure to ordinary light. Another exhibit might be made up of the actual chemicals—oxides, sulphides, chromates, etc., of zinc, cadmium, iron, etc., of which artists' pigments are made. Still another exhibit might feature the machines already in use in the field of art—methods used in reproducing illustrations, half tone, line cut, Ben

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Day, rotogravure, and others; textile machinery; etc. In its showing of the machine used in reducing medals the Newark Museum has already demonstrated how to plan an exhibit of this sort. The various parts of the machine were labelled and tagged with explanations, and a small pamphlet which went quite thoroughly into the working of the machine was given to all those interested. Since artists like best to learn objectively, such exhibits are particularly valuable to them.

The entire field is so new that those getting up exhibits of this sort or writing on the physics or chemistry of art will find themselves launched upon creative work. All this information from the fields of science is available, but it is buried in technical language and frequently in massive tomes or books known only to the specialist in the various branches of chemistry and physics. Even such books as are now available (vide F. W. Weber's *Artists' Pigments*)[1] are too technical to appeal to a group as wary of science as artists usually are. The collection, simplification, and presentation of the facts in a form comprehensible and accessible to the ordinary artist would constitute a unique work. The material should be so sifted that only the facts needed by artists would be included in the volumes; and the author should remember that most artists dislike science. But an *Artistic Anatomy* is no more invaluable to artists than an *Artistic Chemistry* and an *Artistic Physics, non-technical* in prestntation, might be.

[1] Mr. Weber is technical director for the F. Weber Company, manufacturers of artists' pigments.

Shall the Examination Pass?

WILLIAM ALLISON SHIMER

LAST spring more than 60 colleges used the comprehensive terminal examination in two or more departments—an examination which "presumes to test the student's mastery of a broad field of knowledge" instead of the usual testing of the memory and limited understanding of a single semester's work in some one subject, or more often in only a part of a subject. The increasing popularity in America of the comprehensive examination, most commonly associated with Oxford, is clearly manifest in the thorough study made by Dr. Edward Safford Jones of the University of Buffalo for the Association of American Colleges and published recently by Macmillan under the title *Comprehensive Examinations in American Colleges*. Both the descriptive section and the quantitative reports of the investigation deserve the careful attention of every educator, including teachers, who in America are too often inclined to leave such matters to the initiative of administrators.

Dr. Jones suspects a "minor revolt" against giving prominence to examining of any sort, some educators regarding all examining as artificial. We do not need to be told that most examinations in this country "are hurriedly made up, that they are based primarily on hashed-over textbook items, and that they do not sample enough data to insure mastery of the material." The so-called interest-philosophy, taught by John

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Dewey, Professor Kilpatrick, and others has led many to regard all examining as establishing an undesirable goal in education. These attitudes as well as the great variety of examining methods in our colleges show that America has no generally accepted philosophy of examining.

Many believe that the comprehensive examination avoids the evils of the old system and yet gives the student and his instructors a measure of their achievement. Dr. Jones describes the distinctive programs in comprehensive examining which have already been developed at Harvard, Princeton, Swarthmore, Reed, Antioch, Buffalo, Smith, and Wells. Of 103 American Rhodes scholars, 95 indicated their belief "that the Oxford standards of scholarly endeavor are distinctly superior to our own." They "report almost unanimously that an outstanding feature of their English training, which impresses them as superior to American practices, is the opportunity they have had at Oxford for critical evaluation."

In America a very large majority of students, professors, and alumni who have had experience with such examining favor it strongly. They unanimously assert that it "definitely focuses the attention of students on subject-matter instead of credits and individual courses, tending to integrate the various topics of a department." Where tutoring or conferences have been emphasized, the development of initiative in the student and the encouragement of intellectual cooperation between student and teacher are chief among the values obtained. Two-thirds of the superior alumni questioned said that they had been stimulated to do more work and to be more independent in their scholarship. This type of examining "puts the responsibility for mastering a field squarely upon the student, according him considerable time and freedom in making his organization and affording him a thorough opportunity to demonstrate how well he has succeeded in his task." The "scope of interest" in the reading of students is enlarged. "Power and thought questions take the place of short informational questions"—a supplanting of the less by the more challenging and stimulating. The comprehensive as compared with the informational examination elicits greater attention to expression, evaluation, and relational thinking.

In the chapter on preparing the student Dr. Jones has made some valuable suggestions. He says that few colleges have given much attention to this problem but nevertheless continue to emphasize class attendance, although conferences and seminars seem to be essential for the best types of comprehensives. The final coordinating course or departmental survey is very helpful. Reading lists and reading periods and other useful devices are described. Outside examiners, usually professors from neighboring colleges, have proven to be a great stimulation to both student and teacher. Costs of administration need not be prohibitive.

The comprehensives function best when given to all students and when combined with honors work for outstanding scholars. Dr. Jones gives careful attention to honors work and finds it more than vindicated wherever given adequate trial. And al-

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though about a third of the superior students charged the comprehensives, or their major professors, with causing them to specialize too narrowly, a professor of economics at Harvard reports, on the other hand, that "nearly every topic leads back to Aristotelian culture. 'Before long,' he says, 'the student wants to know what Aristotle and other classical writers thought. We don't have to drive him.' "

Honors work and the comprehensive examination promise to contribute much to the refinement of American education. Not the least of the boons they bring is the opportunity given outstanding students to escape the leveling tendency of our great democratic educational system and to forge ahead to the limit of their capacities.

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Miscellaneous Correspondence of the State Department

THOMAS M. SPAULDING
Lieutenant Colonel, United States Army

LETTERS received by the State Department from other than diplomatic and consular sources are bound in chronological order in volumes called *Miscellaneous Correspondence*. For the earlier period one thin volume contains all such letters for an entire year; recently from two to five volumes are filled each month. The series contains a great amount of valuable historical material, intermixed, of course, with a mass of trivial correspondence. For practical purposes it is of limited use, for there is no general index of any description, and the annual indices are of writers only, not of subjects. Preparation of a comprehensive index is impossible for lack of funds. Consequently it takes time and patience to discover what material, if any, these records contain on any particular subject of research.

But as to Hawaiian matters, the task has been simplified during the past year. The volumes covering the years from 1839 to 1898 have been examined and all those letters relating to Hawaii that seem to have any historical value have been copied for the University of Michigan and the University of Hawaii. The libraries of both these institutions specialize in Hawaiian history. These papers are naturally of a very heterogeneous character, ranging from the carefully studied reports of competent observers down to a bartender's unsolicited offer to accept the kingship of the islands. There is a good deal relating to the internal history of Hawaii but most of it, as would be expected, bears on the relations between the United States and the smaller country, particularly the annexation question. There are opinions and suggestions from obscure correspondents whose views would otherwise be unknown; and letters from more conspicuous persons, intended for private perusal by the Secretary of State, sometimes express different sentiments from those which the writers professed in public. Much that was almost inaccessible has thus been made available to those who can conveniently reach either Honolulu or Ann Arbor. Since Honolulu is out of the question for

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most historians it is well to know that the University of Michigan has acquired not only these State Department letters, but also a considerable quantity of other transcripts from both Honolulu and Washington sources, notably the papers of David L. Gregg, who was the American minister to Hawaii from 1853 to 1858 and minister of finance of the kingdom from 1858 to 1862. There is also an excellent collection of early Hawaiian newspapers, of which the Library of Congress also has a good stock, though with rather more gaps than that at Ann Arbor. As to the State Department correspondence, it would be gratifying if other libraries would search out and copy the letters belonging to their special fields.

. . .

Along Came Russia

A CHALLENGE TO PACIFISTS

ANNA PORTER

With Japan in Manchuria and along the Siberian border, with war preparations still unabated in the Western Capitalist states, discussion of peace and disarmament still dominates international conferences. The Soviet Union still calls for *absolute* disarmament; the more or less loosely leagued Capitalist union issues constant evasive calls. Yet fifteen years after the war to end war armaments are still piling up and war and threats of war are continual on all borders.

Amongst the Soviet states there is harmony of intent and interests; amongst the Capitalist states a clashing of interests and aims. Within the Capitalist group lines of cleavage are lengthening and broadening or closing loosely to shift and cleave in other directions. All talk of peace and prepare for war—the Soviets for home defense, the Capitalist league for defense at home and abroad. This is the basic difference between the two economically opposed systems. For the Soviets there is no "abroad." Their interests are all within their own borders.

In view of these contrasted facts and the generally expressed desire for this evasive ideal of "peace," it might be well to study the effect of a hypothetical peace, not in the spirit of nationalism or of loyalty to a system but in the scientific spirit—to establish a truth, whether pleasant or unpleasant. We must assume from our knowledge of human psychology that each nation is working for its own ultimate interest, in so far as that interest is apparent, and Russia is no exception. For the Soviets of Workers and Peasants the word peace has no more a pacifist connotation than it has for other nations, though in all countries there are, of course, pacifist groups. But broadly speaking, to all nations the word means peace at a price—peace with a guarantee of their own welfare, perhaps of their sheer existence. The point of the investigation should be to establish for each state or for each system the probable result of an actual condition of international peace and disarmament, for only so can be established the sincerity or the hypocrisy or the futility of this clamorously expressed hope of all peoples.

After decades of peace talk, peace

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conferences, peace leagues, peace treaties, an International Peace Palace, and finally a long series of post-War disarmament conferences of the Capitalist league to consider partial or proportional or theoretical disarmament or slowing up of armament —along came outcast Russia, some years ago, in apparently naive optimism, with the startling proposal to disarm completely and to disarm at once. A disconcerting bluff—if bluff it was! All proper diplomats were staggered by such unheard-of directness. To deliver a concrete challenge like that—right off the bat—was preposterous. It simply wasn't done. Naturally the question arose as to whether it was a bluff, just another diplomatic gesture. The assumption seems to have been that it was only that, for there was no serious consideration given to the proposal. The points outlined were briefly as follows:

1. Immediate universal disarmament by land and sea, to begin the following year.

2. Should immediate universal disarmament be rejected, a pledge to destroy all war materials and to reduce the armies to mere police forces over a period of four years.

3. Destruction of all armaments, warships, and airplanes except for strictly commercial purposes; destruction of forts; and reduction of naval bases.

4. Cessation of military training and military propaganda.

5. Strict control of chemical works and abolition of poison-gas apparatus.

6. Abolition of war-offices, etc., and refusal of patents for war inventions.

The program for disarmament was thorough-going. There were already, of course, the treaties of Locarno—in which the United States had not joined—which arranged to *enforce* peace by arms against any aggressor, and all arms were retained for this purpose. The strengthening of hostile forces continued. Mr. Kellogg then proposed, amidst joyous acclaim from confiding liberals, a treaty so meaningless in its exceptions that, as a French Senator commented, "every possible subject of conflict was omitted."

At a very recent date Russia again came forward with a repetition of her proposal for complete, immediate, and unconditional disarmament, but this was given as little consideration by the powers as was the first. We must conclude that the representatives at the Disarmament Conference thought the project through to its logical end and saw the folly of attempting to combat the proposal with argument, though the pretence of regarding these repeated conferences as discussions for "disarmament and peace" still continues.

Now just let us suppose that the powers took Russia seriously and that she herself is serious. How can Russia afford to take the idea of international disarmament at its literal value? What would happen within and without her borders should all nations disarm? She would not have to recall her troops and her ships from foreign lands because they are not there. She would not have to abandon protected concessions and investments and industries in other countries because she has none. In other

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words, with the fall of the old régime the new Russia abandoned imperialism.

And within her borders, what? There is an old jingle satirizing Goethe's sentimental tragedy of Werther and his Charlotte, the practical-minded mother of many children:

> Charlotte, when she saw her lover
> Borne before her on a shutter,
> Like a well-conducted woman
> Went on cutting bread and butter.

And that is just what Russia would do. Should the cataclysm of disarmament shock this unexpectant world, practical Russia without a ripple of dismay would simply go on cutting bread and butter almost literally. She would go on practically building her industry and farm economy. Her soldiers and sailors and airmen would be thrown into industry and commerce—not to demoralize the situation with the misery of unemployment but to strengthen her policy of reduced working hours. The men released would be distributed amongst the industries and upon the farms, with more shifts and shorter hours (in so far as the exigencies of the five-year plans, self-imposed by the workers, would permit), and no decrease in wages. We wonder about demoralized profits until we remember that in Russia there are no profits, that her wealth is products, and that her products are for use. She has no great money surplus for foreign investment, no useless surplus products for foreign markets, no need to send an army to force her industries and exploitation upon backward countries, and therefore no need to defend herself against other governments doing the same.

Russia *has* need of exchange—of wheat and oil and lumber and furs —for machinery and other things she lacks; and the other countries are in equal need of this exchange of commodities. Further than this she has shown no ambitions abroad. No so-called peaceful penetration, no violent self-protection as a result of such intrusion—in short, no imperialism. This is why Russia can afford to ask for general disarmament. To build up her home economy, to develop her fabulous resources, she has a very great need of peace and of immediate peace. In this sense her challenge is no mere diplomatic gesture. But does she doubt the answer of the powers? Is it a mere gesture to ask this seriously of them? Certainly the Soviet Government knows beforehand the ultimate reply, the only reply, any Capitalist power can give. Russia knows that hers is a preposterous expectation and laughs rather tragically in her sleeve at the consternation her proposals have caused.

Consider now the Capitalist economy. Because their very existence is founded upon the defense of their profit the great powers cannot disarm. What would happen were our troops and ships recalled from foreign lands? Why are they there? Some years ago we spent millions to build, on Chinese soil, for the protection of American industries, warships to patrol the Yangtse River, for foreign markets are necessary for the absorption of our surplus products and foreign fields for the investment of our accumulating profits. It fol-

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lows, therefore, that foreign workers must be exploited, that they must compete with the home workers, thus forcing down the wages of the latter and throwing them out of employment. This in turn creates a dangerous mass of half-starved workers at home, to be controlled by force, in addition to the necessity for large military forces abroad. It is the automatic procedure in every Capitalist country and is the cause of the revolt of the weaker countries against imperialist penetration, the exploitation of their workers, and the theft of their resources. Armies must be maintained abroad not only to suppress such revolt but to deal with other imperialist powers and their competitive invasion.

Nonetheless in face of these facts let us suppose that as an imperialist nation we accede to the clamor of our idealists and agree to disarm. Suppose that all the powers agree and proceed to do so, that we all come home from China and leave her to her own development, from Mexico and cancel the concessions we have forced from her, from Nicaragua and Haiti and the Philippines. And let us imagine that all the other imperialists are carrying out the same agreement, with England calling in her far-flung battleships and troops and hauling down the flag on which the sun never sets —in India and in Egypt and in the several opium-growing regions; with France and Italy coming home from Africa; and with the troops being withdrawn from the buffer countries, those puppet states where the imperialist powers are a threat to the Workers' republic over the border line. Imagine we have all come home and are concerned only with our internal affairs—an amusing assumption, perhaps, but let us assume it since it is what our pacifists and near-pacifists demand. There would be no more foreign markets to wrangle for. When our production became overproduction we might use the excess to feed the underfed, to clothe the shivering poor. Or we could close down the superfluous factories and mines. A few million unemployed may seem rather an alarming figure already and such shutting down would increase the number. All the idle troops brought home would add still further to the unemployed. But the works must be closed, or the products given away, or destroyed even more ruthlessly than we are already doing, for wageless workers cannot buy back what workers' labor has produced. With all our products thrown thus on the home market there would be no further chance for home investment—only capital going to waste with no profit, surplus products wasting with no markets. What would be the use of running the factories at all? Since there is no point in organizing and carrying on great industries that bring in no returns the only possible course would be to withdraw our capital from these too, as we did from foreign countries with the calling in of our protective troops. "Withdraw" is of course a figure of speech. We would simply *abandon* our capital with the industry.

But the people must be fed and clothed and housed, and who would do it? Those who, after all, have always done it. Perhaps we thought it

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was our capital that produced. Perhaps we thought we were really necessary to the process. Perhaps we were, in a way and for a time, while industry was developing. But after all, capital does not produce, it does not plow and mine and spin and build. Not capital but the great laboring masses have produced from the beginning of time and the workers will go on producing and distributing, although not as efficiently for a while, perhaps, as capital until the organizers and technicians come back, with their necessity to eat and their inability to live on their vanished capital.

But the organizers and technicians don't bring their capital back to industry. The workers have discovered that that is superfluous.

This is of course a fantastic picture. But the fantasy is not of the workers' functioning. They have not failed in Russia. What *is* fantastic is the idea of the imperialists disarming, of well organized and successful bandits, as it were, outlawing banditry. For could we, without protecting armies, remain in the Philippines and in Nicaragua, in India and Egypt—to consider only the English-speaking Nordics? And if not, could we go on rolling up products and profits, and reinvesting? To disarm is to outlaw capital and its profits. And could—or would—we run industry without the profit? And would the workers sit down and let the machinery rust? It seems plain that we cannot afford disarmament. Only Russia, it would seem, can afford peace—and utters her challenge to the peoples.

Peace advocates should face this issue realistically. The absolute pacifist must accept the implication of his principle or revise his faith. The proponent of peace-at-a-price should decide whether this capitalist débacle is a price he is willing to pay. The militarist and imperialist, of course, has no problem. He knows what he wants. The price is war and he is willing to pay it, or to be more exact, to let others pay it. In the end it will all come to the same thing, for history does not ask the price. In her evolutional processes the workers, sooner or later, will exact the peace which Russia desires and for which she has already paid the price.

Sooner or later. But meanwhile, do the pacifists really want it?

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A Seminar in Cuba

THE Committee on Cultural Relations with Latin America will hold the third of its Seminars in the Caribbean in Cuba. The inclusive dates from New York will be March 4th to March 18th, 1934.

Cuba, trying to recover from years of despotism and to create herself over into a free and stable republic, has a peculiar claim on the attention of Americans at the present time, since she became what she is today partly, or even largely, through American influence, and can carry out no program of rehabilitation and change free from that influence. If that influence is not to be blind and perhaps cruel it must be criticized and directed by informed Americans.

The Seminar in Cuba will begin with lectures on shipboard en route from New York to Havana and will

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continue with lectures and round-table discussions in Havana and field-trips to the interior of the island. The faculty, which will lead discussions and perfect contacts with Cuban leaders, will be Dr. Ernest Gruening, editor of *The Nation* and advisor to the United States delegation to the Pan American Conference in Montevideo, Miss Elizabeth Wallace, Professor Emeritus of Romance Languages in the University of Chicago, and Mr. Hubert C. Herring.

The inclusive rate, subject to slight revision, covering the bulk of necessary expenses and full participation in the Seminar program, is $218 from New York. Applications and requests for detailed information should be addressed to Mr. Hubert C. Herring, 112 East 19th Street, New York, N. Y.

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Puerto Rico Achieves Tradition and Personality

MUNA LEE

"THE material here brought together [in the *Bibliografía Puertorriqueña*[1]]" says Dr. Pedreira in his Introduction to this first complete Puerto Rican Bibliography, "will do away with that gossipy curiosity with which, in Puerto Rico, we have hitherto viewed authors, books, and subject-matter; and will serve as an impulse toward the history of our cultural evolution, yet to be achieved. . . . The prescription for remedying our ills must arise from a full knowledge of what these are."

The Bibliography, fully indexed, with an ample Appendix, catalogs not only works by Puerto Rican authors but also foreign books and magazine articles dealing with Puerto Rico, the most extensive section, that on literature, filling 155 closely printed pages of titles.

The amount of space claimed by a subject, while always suggestive, is far from conclusive proof of relative importance. Puerto Rican independence, for instance, has been more amply and hotly discussed in Puerto Rico in recent years than any other theme, yet the Bibliography lists only 13 titles under the sub-heading of Independence. The agitation for and against independence is present, palpitant, an issue boiling up in the columns of the daily press and fulminating from the platform, and has not yet cooled off into books.

Puerto Rico has made contributions of great humanitarian significance, carefully tabulated by Dr. Pedreira, to tropical medicine and tropical agriculture. Centuries of self-denying struggle by a poverty-stricken people to secure a guarantee of public education are apparent from the data which the Bibliography amasses in its 12 pages of titles for education under Spanish domination and 18 for education under the domination of the United States. In the former case many titles are eloquently indicative of the constantly frustrated desire for an adequate system and teachers; in the latter even a larger number testify, often involuntarily, to the desperate, not to say Quixotic, nature of the struggle to make bilingual a

[1] *Bibliografía Puertorriqueña*, by Antonio S. Pedreira, University of Puerto Rico Monographs: Series A; Spanish Studies, No. I. Imp. de Hernando: Madrid, 1932. 4to: XXXII + 709 pp.

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population of one million and a half.

The conscious growth of a sense of nationality is evident in the steadily increasing number of works delving into the insular past and attempting to interpret it in the light of modern developments. The Bibliography includes, for instance, compilations of folklore; studies of Puerto Rican music and the typically Puerto Rican *danza;* meticulously reported investigations about minor details in the story of the Discovery, the Conquest; town histories and histories of the adjacent islets—Culebra, Vieques, Mona; extensive analyses of the character of distinguished Puerto Ricans past and present; copious political commentary; thoroughgoing and very valuable sociological studies.

Titles under archeology are relatively scarce, the few there are dealing for the most part with moot questions. Puerto Rico is a rich field for the archeologist but most of the work on pre-Colombian material is yet to be accomplished.

Dr. Pedreira has rendered an especial service to some future compiler in assembling, under Biography, 75 pages of listed sources for a Biographical Index of Puerto Rico.

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A New-Found Egyptian Tomb

CLEARING the desert area to the east of the pyramid of Se'n Wosret I at Lisht, the Egyptian Expedition of the Metropolitan Museum of Art came upon an important Twelfth Dynasty tomb—that of Se'n-Wosret-'ankh, who was not only Priest of Ptaḥ, Chief of the Artisans of the Two Houses, and Dean of the College of Scribes (traditional titles of the chief priest of Ptaḥ at Memphis, highest office in the Egyptian hierarchy at that time) but also Royal Sculptor and Builder.

If Se'n-Wosret-'ankh was himself responsible for the design and construction of his tomb—as his title, Royal Sculptor and Builder, implies, he was an architect of outstanding talent and perhaps the originator of the caisson. Among the inventions that may, perhaps, be credited to him are a series of steps at the end of the sloping passage, which with the assistance of wooden beams were intended to facilitate the moving of heavy blocks—in this case the sections of the sarcophagus lid. At the entrance of the horizontal corridor there was found another unusual feature, a "chimney" down which a shower of sand and stone would pour on plunderers who had succeeded in clearing the heavy blocking of the descending passage. The four portcullises dividing the horizontal corridor, as an additional protection from intruders, are well known from royal tombs of the Old Kingdom, but to the first was added a wholly original locking device so cleverly constructed as to make it impossible to raise the massive limestone slab. On the whole the mastabah shows ability on the part of the builder to copy the plans of earlier architects, to vary conventional arrangements to suit his own purposes, and to meet emergencies in construction with brilliant ingenuity.

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Discussion

Wealth and the New Deal

DAVID CUSHMAN COYLE
Consulting Engineer

NOBODY likes to become extinct and men who have grown used to the possession of large fortunes are naturally moved to resist the progress that threatens to abolish large fortunes. Progress will go forward, for its day has come; and yet before the battle lines are irrevocably drawn someone may well inquire just what it is that is being fought for.

Progress always consists of two parts; those changes that are inexorably demanded by the nature of things, and those changes that result from the fortunes of battle. Only the latter sort of change is worth fighting about. The other had best be taken philosophically. The one change in the status and function of private wealth that is inexorably fated is that wealth may no longer be invested without limit.

The Power Age, which we are now entering, has certain mechanical requirements that have to be met in order to make it run. Just as an automobile will not travel until the motor has the required proportion of gasoline and air, so the new industrial organism will not work unless fed with the required proportion of spending money and investment money. The principles of "sound" finance interest modern technology no more than the principles of "sound" theology interest a gasoline engine. The new machine calls for a large amount of spending and a small amount of investment. If too much investment is crammed into the works by ignorant bankers it will infallibly do just what it did in 1929.

There is, then, no place in this new world for a king of finance who can collect millions of his own and other people's dollars and build with them great financial structures with which to astonish the world. There was a time when the king of finance had his work to do. By whatever strange methods he may have collected his millions they were capital for a country that needed capital, but now the country needs its capital in small doses. The new machinery is so productive that small quantities of it will junk large quantities of existing industry. Meanwhile the people can easily save, under normal conditions, enough money to build ten times as much machinery as industry can use. The right to invest savings will have to be rationed to those who need it.

But there is no need to jump to the conclusion that large incomes are thereby rendered obsolete. The demand of the power age is for spending and the machine cares nothing who does the spending, so long as it is done. Spending is, then, the con-

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dition of survival for wealth. Mechanically, wealth can survive in the power age so long as income is not invested in new capital plant, but is spent for the final products of industry. Socially, wealth can survive so long as the goods for which income is spent are approved and tolerated by the people at large. Not wealth as such, but money-lending as a way of life, is obsolete, and if money-lending fights too strongly against destiny, there is danger that wealth itself may be abolished in the heat of battle. America would be unfortunate if in freeing itself of the incubus of large-scale money-lending it were to be forced to abolish large-scale incomes, for all the signals are set for the early beginning of a great cultural advance. Human labor is being released from useful toil and will be devoted mainly to the non-material occupations—education, recreation, science, health, and all the arts of life. Like other social orders that have found themselves supplied with plenty—in the South Seas, in Periclean Athens, in Renaissance Italy, in Elizabethan England, we shall become civilized.

Civilization in its higher flights is not entirely a proletarian product. England in Elizabeth's time was a full gamut, from the masses who rejoiced in pageantry and song—and in beer, wrestling, and low comedy—to the élite who struggled with a new birth of English poetry and drama. A full-sized cultural era needs as one of its aspects a group of people who will appreciate and pay for the most useless and the most beautiful arts it can produce.

There is another aspect of an age of plenty that is important in this connection. When only a few workers are needed to produce and distribute a plenty of material goods a large income is not a burden on the backs of the poor. The Renaissance prince was not a devourer of widows' houses—essentially he was a Public Works Program, collecting the surplus income of the country and distributing it to masons and sculptors and painters and goldsmiths. Instead of leaving the unemployed to sit on park benches in shabby clothes he paid them to ride in his train in silk doublets. When there is a large surplus of labor and a large surplus of income which cannot be safely invested in "productive" equipment somebody must assume the job of organizing the surplus laborers and paying them the surplus income while they beautify the country, and a rich man who knows how to do that sort of thing can find scope for his talents in an age of plenty.

This imminent age of plenty will no doubt have new and previously untried kinds of art—such as the art of human adjustments to life and to society. We shall devote our science and our effort, as no social order has yet done, to a conscious attempt to bring the "good life" within reach of all people. We dream of a time when the great majority will be free from lifelong fear or humiliation or pain, when everyone shall have a fair chance at the essentials of health and happiness and pleasant surroundings. Our main lines of progress are already partly laid down. We shall collect and spend a part of the surplus income on public works and public services. High among the list of public services will be a pension system

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that will free all our people from the fear of accident or old age and permit them to spend most of their own personal incomes on whatever types of pleasure they may most affect. Probably a still larger share of the social surplus will be diverted into contributions to the innumerable voluntary organizations making up so large a part of American life. The income taxes will have to be made so drastic that the "higher brackets" cannot go into investment, but the exemptions for cultural and philanthropic contributions will be correspondingly broad.

The chief function of the Prince in the new age of plenty will evidently be to serve as patron of organized cultural activities set up to explore and occupy new fields of human progress. The day of "foundations" is passing because the day of expanding capital investments is passing, but the day of great spending programs is just beginning. In times like these, when a great tide runs in the affairs of men, there is an advantage in taking the tide at its flood. If men must struggle to preserve the privileges of high finance that is their hard fate, because the tide will wash them away. But if they can struggle to survive as the collectors and distributors of part of the cultural surplus of an age of surplus, then they may live to take a noble part in the great adventure of our new world.

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College Discipline

To the Editor:

THERE were two articles in the May issue of THE AMERICAN SCHOLAR which supplemented each other in a very interesting way. In one of them Mr. Hibbard pointed out the multiplicity of rules and regulations governing attendance and conduct at American colleges and urged that they be completely swept away, leaving only the assumption that college students are "responsible men and women" and prepared to be treated as such. In the other Mr. Shepherd showed by a wealth of statistics how essentially ill prepared and immature so many college students really are and urged that admission standards be drastically raised to keep out the unfit.

Each of these gentlemen admits that the adoption of his suggestion would result in a marked increase in academic mortality. There was a period when our colleges were more or less swamped with numbers when this might have been a desirable effect; but at present, when competition for students (at least among the private colleges in the Middle West) is so keen, and the income from tuition and dormitory fees is so vital a factor in the balancing of college budgets, surely no college unless it were very heavily endowed could embark on a policy that would materially decrease its enrolment.

What is there to do? Mr. Shepherd is quite right when he says the college has largely lost control of the quality of the material it receives to work with. It can't abruptly reassert that control, because it can't afford to, for one reason. And if it still must admit young people who are immature what becomes of Mr. Hibbard's thesis that the college should assume that its students are "responsible men and women"?

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The fact is, I think, that some of them are and some of them aren't. In a class of one or two hundred, many grades of maturity and responsibility as well as of intellectual ability and aptitudes will be found. Those who are still children need to be treated like children as long as they remain so. And even they, at the college age, by fits and starts, act less like children and more like grown-ups. These differences, uncertainties, and variabilities ought to be allowed for by administrators. Of course a set of rigid, blanket rules (if there is such a thing as a rigid blanket) will be hopelessly inadequate. The solution no doubt lies in treating each student like the human being he is instead of like one molecule in a mass. Individualization of instruction is in the air nowadays; why should not individualization of discipline accompany it?

Cordially yours,
ARTHUR HAROLD WESTON.

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Phi Beta Kappa Contributors to This Issue

David Cushman Coyle, Princeton 1908.

Mark Ingraham, Cornell 1917.

Thomas M. Spaulding, Michigan 1930.

Charles Franklin Thwing, Harvard 1876.

Oswald Garrison Villard, Harvard 1915.

Arthur Harold Weston, Yale 1908.

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